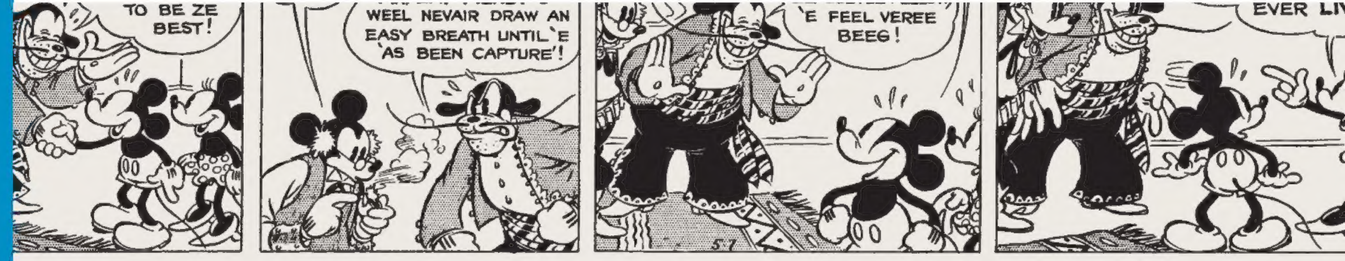
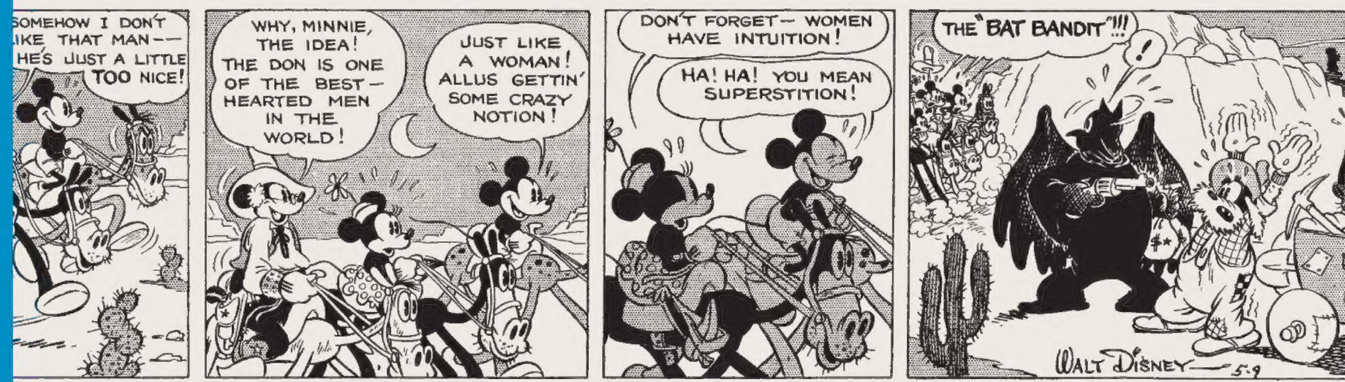
WALT DISNEY'S

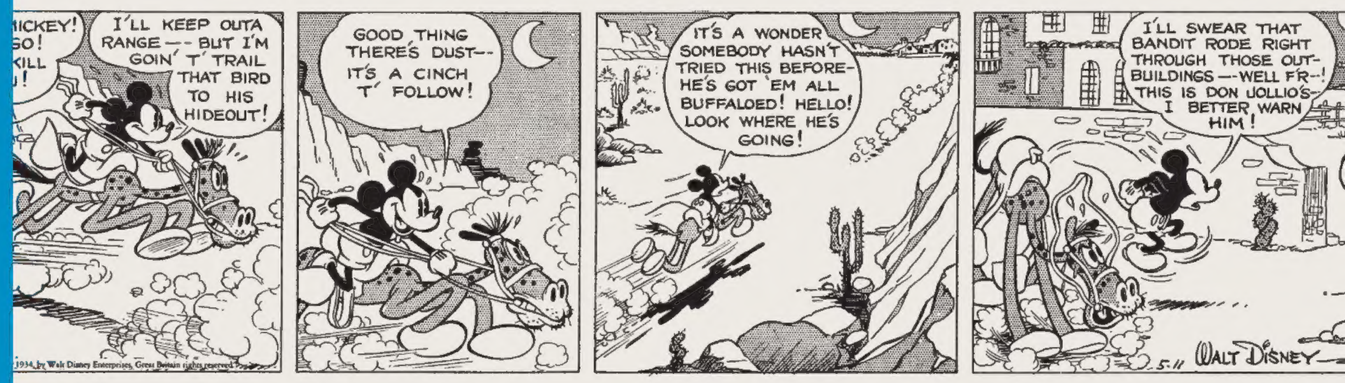
MICKEY MOUSE

"HIGH NOON AT INFERNO GULCH"

BY FLOYD GOTTFREDSON







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"HIGH NOON AT INFERNO GULCH"

Series Editors: David Gerstein and Gary Groth

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ABOVE: "What a Boner" (Sunday comic strip, 1939); story by Hubie Karp, art by Bob Grant. Terry, the terrier pup from Gottfredson's "Pluto's Rival" (1934), was no longer Pluto's rival by this time—or was he?

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A GENTLEMAN, A SCHOLAR, and a devoted pop-culture vulture, the late Bill Blackbeard (1926-2011) was among the first comics historians I met as a boy. He was also among the first to champion Floyd Gottfredson's Mickey Mouse adventures for an industry that—in the 1970s—had forgotten their greatness. When Bill featured Gottfredson's "Race for Riches" (1935) in his *Smithsonian Collection of Newspaper Comics* (1977), it marked the first-ever complete, unedited reprint of a Gottfredson serial in English.

With this volume, "Race for Riches" is available again; and as Bill would have liked, Floyd's surrounding canon is here as well. Fellow Series Editor Gary Groth and I have many to thank for enabling this happy event. First are Ken Shue, Disney Publishing Worldwide's Vice President of Global Art and Design Development, and his Secretary Iliana Lopez, who enabled us to rescan the stories from Disney's master materials. Next up are Disney Category Managers Jesse Post and Ivonne Feliciano, and Digital Library Supervisor Arianna Marchione, who helped us with further cross-studio connections.

Numerous other scholars contributed artwork, essays, knowledge, and archival items. I am indebted to Director Rebecca Cline, Archivist Michael Buckhoff, and Senior Secretary Alesha Reyes at the Walt Disney Archives; also to Creative Director Lella Smith and Research Manager Fox Carney at the Walt Disney Animation Research Library. For this volume I'd also like to thank Philip Allaker, Thomas Andrae, Michael Barrier, Alberto Becattini, Geoffrey Blum, Dennis Books, Paolo Castagno, the late Margi Duvenhage, Fabio Gadducci, Didier Ghez, Leonardo Gori, Jonathan Gray, the Hake's Americana staff (including Alex Winter, Terence Kean, and Deak Stagemeyer), Terry Hooper, Thomas Jensen, Cole Johnson, J. B. Kaufman, Roy Kooijman, Thad Komorowski, Jens Lindell, Larry Lowery, Mike Matei, Antonio Menici, Frank Stajano, Fernando Ventura, Germund Von Wowern, Malcolm Willits, and Dejan Zivkovic.

I'd also like to thank others who have provided support and encouragement. First and foremost come my parents, Susan and Larry Gerstein, and my brother Ben. Then come friends including Céline and Stefan Allirol-Molin, Christopher and Nicky Barat, Jerry Beck, Christopher Burns, John Clark, Joakim Gunnarsson, Andy Hershberger, Nelson Hughes, Lars Jensen, Vincent Joseph, Mark Kausler, Carl Keil, Jim Korkis, Raquel Lopez, Jean Marie Metauten, Martin Olsen, KaJuan Osborne, Tarkan Rosenberg, Travis Seitler, Warren Spector, Tom Stathes, Kwongmei To, Joe and Esther Torcivia, and Wilbert Watts.

Finally, another thanks to Bill Blackbeard, whose classic Gottfredson appreciation "Mickey Mouse and the Phantom Artist" is excerpted in the coming pages. Missing you, Bill.

—David Gerstein
January 2012

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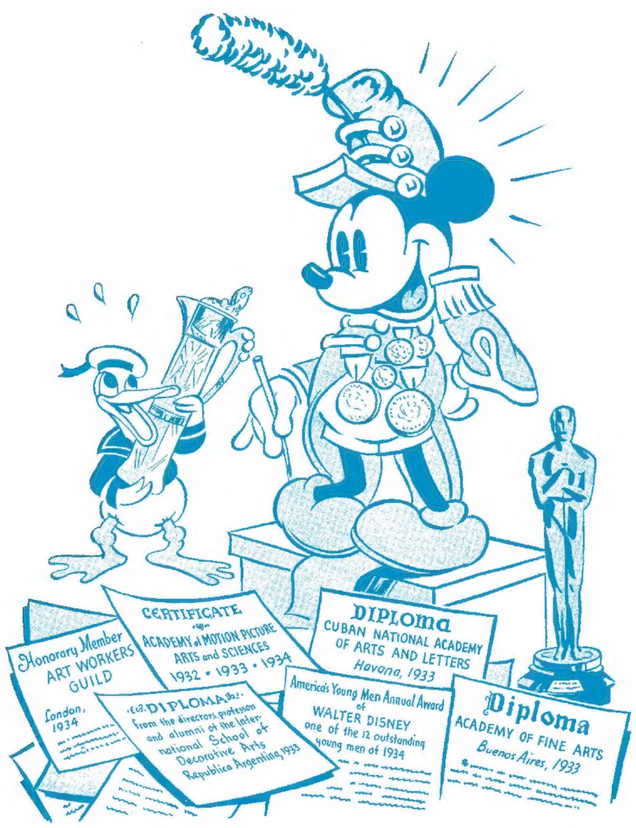
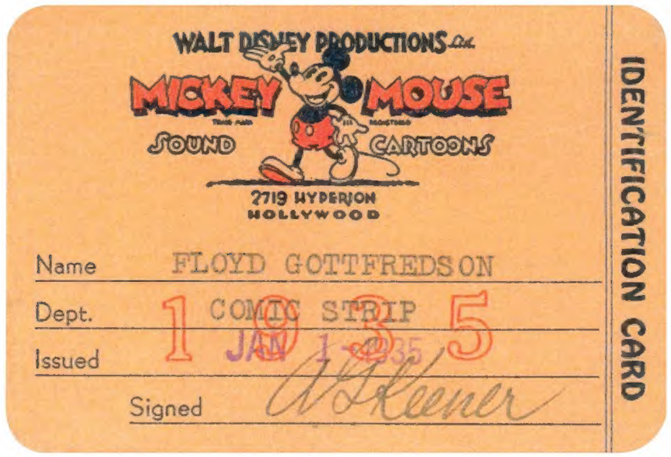


RIGHT: Publicity drawing commemorating Disney studio awards for Mickey's seventh birthday, 1935. Image courtesy Walt Disney Archives.



OF MOUSE & MAN

FLOYD GOTTFREDSON AND THE MICKEY MOUSE CONTINUITIES

1934-1935: THE MOUSE GROWS UP

» *Foreword by Thomas Andrae*

EVERYONE GETS OLDER. To coin a Disney-ism, the circle of life moves us all—and its effects extend even to childlike characters in fiction! Figures like Dorothy Gale, Tintin, and Mickey Mouse owe much of their appeal to youthful ideals; sometimes, like Peter Pan, they even become iconic symbols of youth. Yet as stories about these characters pile up over the years, the youngsters seem to "age" in spite of themselves. They are influenced by changing times, changing audiences—and by their creative talent getting older, too.

By 1934, Floyd Gottfredson had brought the *Mickey Mouse* comic strip to new heights. Once an uncertain mix of continuity and gags, it was now a thriving adventure serial. And success brought Gottfredson new responsibility. As manager of Disney's growing Comic Strip Department, he supervised not just the production of *Mickey*, but of Al Taliaferro's *Silly Symphonies* strip and Tom Wood's publicity artwork too.[1] While still a creative spark, Gottfredson was no longer the greenhorn who had begun work with Disney in 1929.

Gottfredson's comic strip hero grew along with him. In the late 1920s and early 1930s cartoons, Mickey Mouse had been a mischievous, happy-go-lucky, fallible kid beset by strong emotions and impetuous whims. He was also, occasionally, a part-time authority figure; the manager of opera houses, radio stations, and football teams. How could Mickey be both an authority and an upstart? Perhaps because even in an adult job, he remained a kid—fumbling in his work and projecting inexperience, not accomplishment.

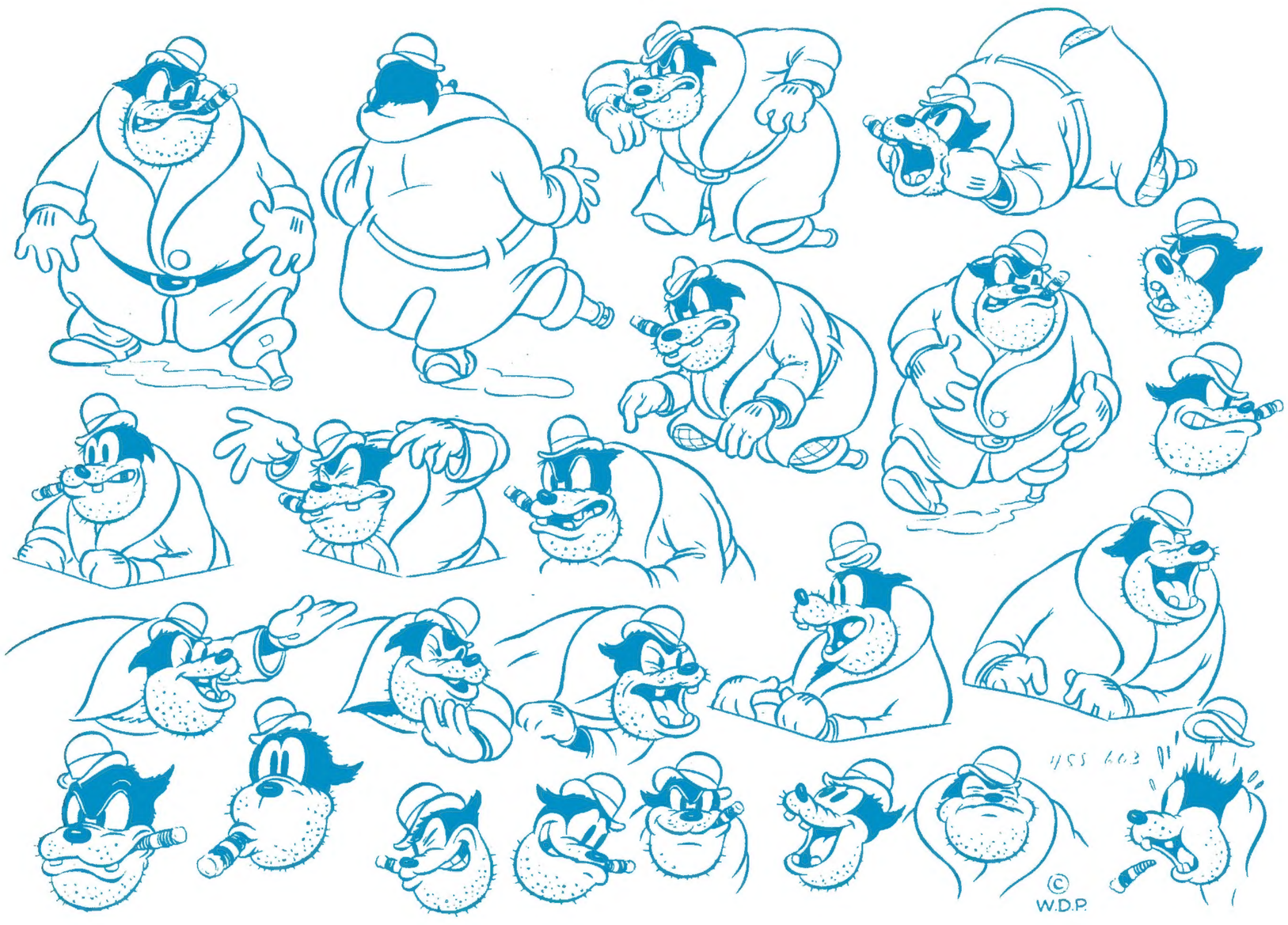
By the mid-1930s, however, things changed. In films like *Mickey's Circus* (1936), *Mickey's Fire Brigade* and *The Band Concert* (both 1935), Mickey became a markedly more effective leader, competently organizing and managing the activities of Donald Duck, Goofy, and Pluto—who almost fully took over the role of resident comedians. As early as 1930, film censors had complained about Mickey's mischievous behavior; now, he became too idealized to allow almost any irresponsible actions. "Mickey's our problem child," Walt Disney admitted in the early 1950s. "He's so much of an institution that we're limited in what we can do with him... Mickey must always be sweet and lovable. What can you do with such a leading man?"[2]

Mickey's appearance also reflected a new maturity. He would continue to wear his famous red two-button shorts until the early 1940s, but his pipe-stem arms and legs grew thicker from the mid-1930s on. His oversize brogans, which once made him look like a boy trying to fill a man's shoes, began to shrink to accommodate the proportions of his body. His propensity for comic foibles was rapidly shrinking, too.

"It was our job," Gottfredson recalled, to "bring what they were doing in animation to the strip."[3] Because he was basing the comics Mickey on the cartoon Mickey, Gottfredson changed Mickey's look to match that of the cartoons. He adopted the new serious-minded personality, too. But perhaps because Gottfredson's medium was long adventure stories, Mickey's new maturity did not make him bland in the comics. Instead, it made him into a tougher, more daring, and more intelligent fighter: one who could overcome seemingly impossible odds. In the 1933 story "The Mail Pilot," a younger Mickey had to curb his enthusiasm in order to achieve his ambition of learning to fly. By 1934-1935—the period covered in this

ABOVE: Gottfredson's studio pass, 1935. Image courtesy Dennis Books.

RIGHT: A maturing Floyd Gottfredson anticipates Mickey's future growth, 1931. Photo courtesy The Walt Disney Company.



book—Mickey has already become an ace pilot, and is an adult sought by the government for his skills.

Mickey's cartoon role as mature leader is reflected by "Editor-in-Grief" (1935), in which the Mouse is owner and editor of a daily paper with Donald, Horace, and Goofy as his bungling employees. No longer concerned with merely fulfilling his own ambitions, Mickey becomes a crusading journalist with a sense of civic responsibility. Unafraid of graft and corruption, he exposes the link between crooked Pegleg Pete and the city government—and unmasks Police Commissioner Hogg (whose very name suggests his greed). Mickey has become more adult and responsible; comedic only when bad luck dogs him or a crisis upends him. The humor of childish behavior is now left to Donald and Goofy.

A more mature Mickey could engage in more complex good-and-evil battles. According to Gottfredson, "Editor-in-Grief" was inspired by "movies like *Scarface* and *Little Caesar*": early 1930s films in which colorful gangster protagonists mocked the forces of law and order.[4] Yet "Editor" was also inspired by the very different crime films of the mid-1930s. With the New Deal in effect—and the government seen as protector of the public welfare—the media consciously gave authority figures a facelift. Actors like James Cagney and Edward G. Robinson, who had earlier played crooks, now became G-men: tough, colorful heroes to match the earlier colorful bad guys. In "Editor-in-Grief," mature Mickey begins to function as a G-man surrogate: a 1935-era hero facing the dyed-in-the-wool villain, Pegleg Pete, as a Capone-like gangster boss.

In earlier Mickey serials, the notion of the shyster city—urbanity as a breeding ground for crime—had provided a popular explanation for the country's ills during the Depression. Bad eggs like Mr. Slicker (in "Mr. Slicker and the Egg Robbers") or the aptly-named Sylvester Shyster emerged from the big city to contaminate rural life. In "Editor-in-Grief," however, the conflict is ramped up a notch. It is no longer individual chiselers who cause social disorder; instead, corruption is an epidemic, infecting high officials and threatening the very fabric of society. The story reflects a fascination with the real-life gangsters who ruled during Prohibition; Gottfredson even incorporated the classic image of a speeding black limousine, discharging a hail of machine-gun bullets at our hero. It is a situation that the "new" Mickey could tackle, whereas the earlier Mickey would have been at a loss.

ABOVE: Publicity clip art for *Mickey's Service Station* (1935), adapted from animation drawings. Pegleg Pete's gangster garb in "Editor-in-Grief" was inspired by his costume in this cartoon. Image courtesy Disney Publishing Worldwide.

In cartoons, Pegleg Pete was still Mickey's main menace, but in comics Gottfredson now began creating his own arch-nemeses for the Mouse, pitting our newly-mature hero against exciting, diabolical masterminds. The first of these great creations was the black-clad outlaw in "The Bat Bandit of Inferno Gulch" (1934). Costumed like a giant bat to hide his identity, he comes and goes like a mysterious specter, taunting the law and Mickey.

ABOVE: *The Bat Whispers* (1930) was a major inspiration for Gottfredson's Bat Bandit, seen here on the back cover of *Big Little Book* 1153 (1935).

"The Bat Bandit" was initially inspired by the cartoon *Two-Gun Mickey* (1934). Gottfredson borrowed Mickey's and Minnie's costumes from the film, and bit-player bad guy Red Mike resembles the dog-faced thugs in Pete's on-screen gang. Don Jollio—the Bat Bandit's civilian identity—affects a tortured Spanish dialect like Pete in the film; Mickey's fight with Jollio atop a high mesa mimics his cartoon fight with Pete, in which Mickey is similarly dangled over a cliff.

Yet "The Bat Bandit" goes beyond *Two-Gun Mickey* in capturing the feel of a 1930s movie serial or mystery film. In fact, Gottfredson's creation of the Bat stems directly from one such film—and a character with the same nickname. The mysterious thief called "The Bat" appears in the early talkie *The Bat Whispers* (1930), wearing an all-black costume with a bat-winged cape similar to Gottfredson's villain—and to the later Batman, whose creator Bob Kane also noted *Whispers* as an influence.[5]

Like the screen Bat, Gottfredson's Bat Bandit sends scary warning notes that mysteriously appear in unlikely spots, including the back of the appropriately-named Sheriff Dumbrow. In *The Bat Whispers*, the nominal hero—Detective Anderson, supposedly trying to bring the robber to justice—is really the Bat in disguise; in Gottfredson's serial, Don Jollio—head of the Cattlemen's Association—is in reality the Bat Bandit. Even the Bat Bandit's secret hideaway, underneath Jollio's ranch, mimics the Bat's secret passageway under a spooky old mansion he is planning to rob.

But "The Bat Bandit" is not a mere copy of *The Bat Whispers*. Gottfredson's portrayal of Don Jollio was inspired, instead, by his avid reading about Pancho Villa.[6] Villa (1878-1923), whose sweeping mustache and stocky figure Jollio shared, was a Mexican Revolution military leader initially admired and supported by the United States. Seen by his people as a champion of justice, Villa robbed the rich hacienda owners who kept peasants in poverty. But when President Woodrow Wilson supported Villa's arch-enemy—Mexican President Venustiano Carranza—as the more legitimate power, the betrayed Villa carried out a deadly raid on Columbus, New Mexico. Overnight, Villa became America's

GENERAL "PANCHO" VILLA

ABOVE: Pancho Villa at the peak of his short-lived American popularity. From *The North Platte Semi-Weekly Tribune*, May 8, 1914.

RIGHT: Promotional art for *Two-Gun Mickey* (1934)—here repurposed for *Mickey Mouse Magazine* 2 (1935)—shows the gear that Mickey also wore in Gottfredson's "Bat Bandit of Inferno Gulch." Image courtesy Hake's Americana.

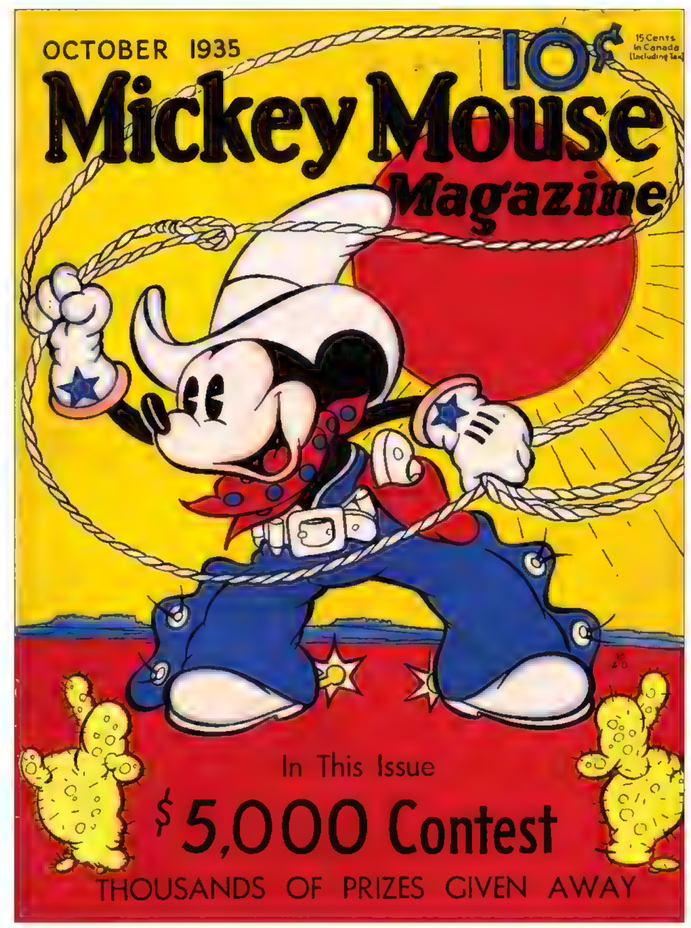
most wanted enemy, pursued across the border by General Pershing.[7] *Viva Villa* (1934), a movie starring Wallace Beery as Villa, was released just prior to Gottfredson's serial, and may have also sparked the artist's interest.

Other influences were notable, too. The Latin bandito of silent film had been an unsavory "greaser" stereotype; this image changed in the 1930s with the Cisco Kid series, in which Warner Baxter played the bandit as a romantic Latino Robin Hood. Like Cisco, the perpetually-smiling Jollio is a gentlemanly outlaw; like Baxter, Jollio turns out to be an Anglo, faking his Mexican accent! All the better for Gottfredson—whose love of dialect humor could also apply itself to Jollio's "real" Texas twang.

The notion of Mexican outlaws also intrigued Floyd for personal reasons. His uncle, champion rodeo performer and Western film star Art Acord, died in Mexico in 1931 under mysterious circumstances. Mexican authorities claimed that Acord committed suicide; Acord's friends believed he was murdered by con men involved with a local silver mine.[8] Either way, Floyd was fascinated—and where one theme from Acord's life slipped into "The Bat Bandit," others followed. When Mickey rides a bronco named "Steamboat," its name comes not from *Steamboat Willie* (1928), but from "Old Steamboat," a legendary bucking horse of the early 1900s, whom Acord had been among the first to ride to the time limit.[9]

Beyond meriting a more sophisticated enemy, "The Bat Bandit"'s Mickey reflects Gottfredson's ever-firmer grasp of "funny animal" adventure idiom. Disney comic book artist Carl Barks would later describe this genre as featuring "characters in serious perils [who] solve their problems by humorous means."[10] The climactic fight between Mickey and Don Jollio is initially realistic and threatening; but when Mickey is thrown over a cliff, he rebounds off a branch, grabs Jollio's serape, and spins Jollio like a top off the cliff edge, so that the bandit is left hanging by the tips of his boots! Such gags derive from cartoon slapstick, in which exaggerated actions are funny because we know they cannot happen. In a somewhat more realistic adventure comic, however, the characters must treat even the unlikeliest actions as plausible—if only to keep peril believable. Mickey's increasingly gritty, can-do personality was the perfect tool for such camouflage.

Gottfredson's "The Pirate Submarine" (1935) is a sequel to "The Mail Pilot" and "The Captive Castaways," with Mickey again a pilot under Captain Doberman's command. But here Mickey operates less as a mail carrier and more as a secret agent spying on Dr. Vulter, a would-be foreign dictator who takes Mickey prisoner aboard his pirate submarine. Capturing men and ships at sea in a scheme for world domination, Vulter recalls Jules Verne's Captain Nemo and his super-sub, the *Nautilus*, who menaced



LEFT TOP: Gottfredson's uncle Art Acord—film star, rodeo rider, and World War I veteran—as seen in *Winners of the West* (1921), a silent movie serial.

LEFT BOTTOM: "Old Steamboat," real-life bucking bronco, inspired the same-named "Bat Bandit" character. He got his name from his characteristic wheezing sound—often compared to a ship's whistle, and caused by a nasal injury from a cowboy's whip. Painting by H. R. Poore, 1902; image courtesy Thomas Andrae.

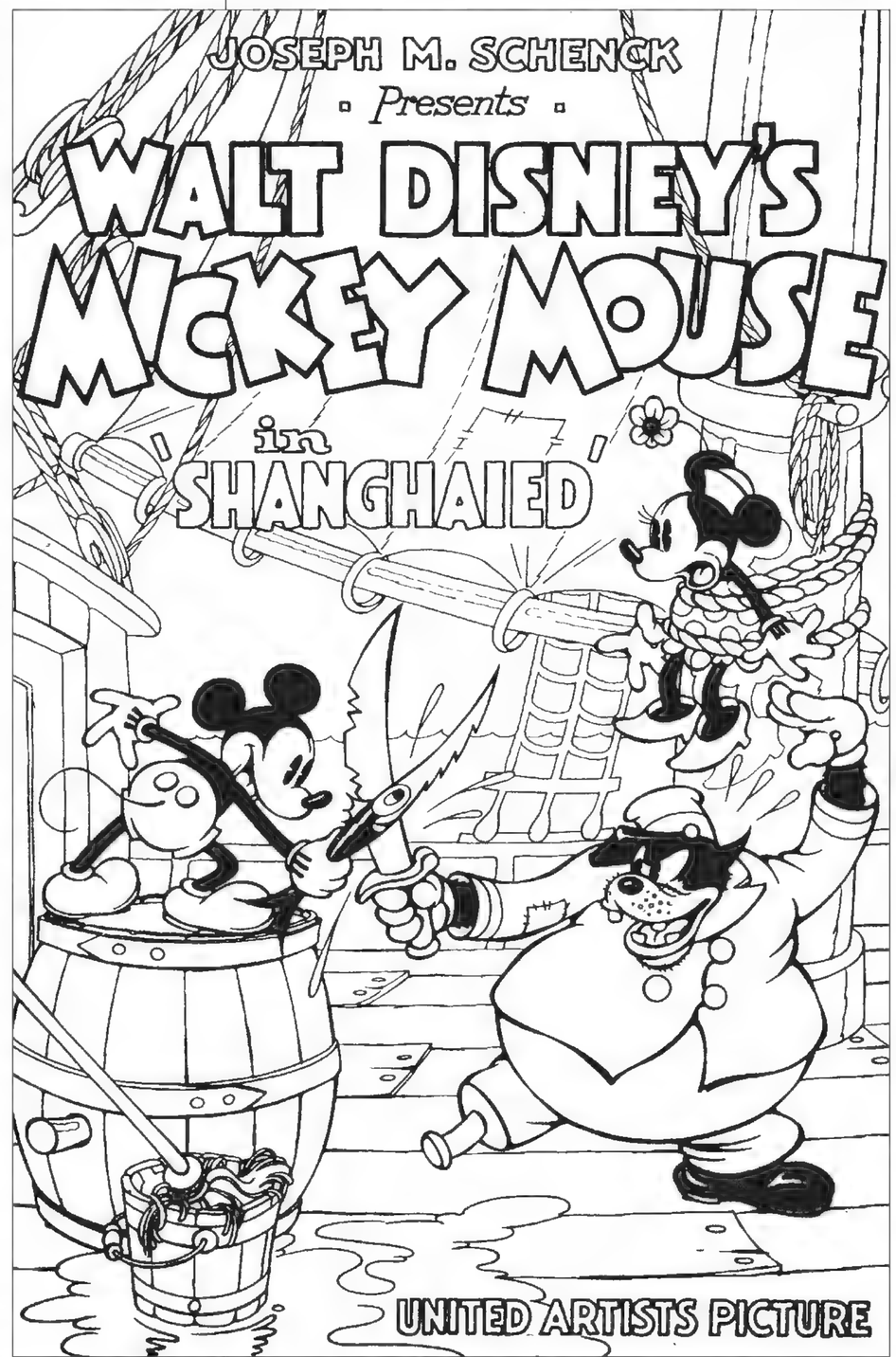
RIGHT: The mid-1930s found Mickey still a daredevil on screen: example from *Shanghaied* (1934), an inspiration for Gottfredson's "Captive Castaways." By 1936, the cartoon Mouse would be much less swashbuckling. Image courtesy Walt Disney Archives.

innocent seafarers in 19th century fiction.

However, in keeping with Mickey's new G-man-like role, "The Pirate Submarine" evokes modern 1930s political events. Vulter's "doctor" title suggests the mad scientist, a timeless figure bent on world domination; but otherwise, an analogy to Nazism is clear. Vulter wears the monocle and fancy-dress uniform of Fascist military tyrants; his aristocratic manners mask an underlying sadism, betrayed by his bestial gorilla features. Nazism combined a modernist love of high technology with regressive nationalism and racism; the evil nature of Vulter's submarine is manifest in the shark-like teeth on its bow and the wicked eyes on its gun turret.

Mature Mickey is capable of battling Vulter's high tech with higher tech: he fights Vulter's ship with his "submarplane," a combination submarine and airplane. The super-vehicle is small, but more versatile than Vulter's sub—reflecting both Mickey's scrappy underdog image, and that of the United States as a whole. The submarplane's agility embodies both American "know-how" and the guerilla tactics of a nation of Indian fighters and frontiersmen. By contrast, Gottfredson renders Vulter's submarine as bulky and monstrous, relying entirely on brute force: Gottfredson gives it a giant "claw" that grasps other ships and renders them immobile.

The breadth of this challenge turns Mickey into an even more serious character than before. Rather than the relatively comic battles of "The Bat Bandit," Mickey faces straight-up deadly peril; luckily, he is highly rational and resourceful, which—along with his usual bravery—enables him to reason out Vulter's weaknesses. Gottfredson explicitly contrasts America's humanitarian beliefs with Vulter's ruthlessness: Vulter plans to kill



women (including Minnie) and children in the ships he captures; whereas Mickey, defeating Vulter's sub, makes sure Vulter's men are not left to drown.

"The Pirate Submarine"'s ominous tone made waves elsewhere in the Disney Studio. After the early 1930s, Gottfredson rarely heard from Walt Disney about his work on the comic strip. But this story captured Walt's imagination, and he followed it intently. He wrote to Gottfredson: "Hurry up and get out the next week's continuity, as I'm anxious to see what happens. From the looks of this strip it should be as popular as the airplane continuity [i. e. "The Mail Pilot"]. The suspense is swell."[11]

"The Pirate Submarine" became a template for future stories; Gottfredson would increasingly involve Mickey in large-scale global intrigue. In earlier adventures, Mickey had been a private citizen, struggling with personal enemies and helping personal friends. When foreign foes appeared, they were small-scale: a gypsy clan ("The Ransom Plot" [1931]), Arab flunkies of Pete ("The Sacred Jewel" [1934]). But from 1935, Mickey was an agent of the social order, often working for the government and battling much larger-scale foreign threats. Mickey would become a real G-man—a Secret Service operative—in "Mickey Mouse Joins the Foreign Legion" (1936); in "Mickey Mouse Outwits the Phantom Blot" (1939), he would fight the masked agent of a foreign power, bent on stealing U.S. military secrets. With the debut of Chief O'Hara in "The Phantom Blot," Mickey also becomes an arm of local authority: an honorary member of the police force, whom O'Hara relies upon to solve cases now and then.

ABOVE: A more threatening bad guy than those who came before, Dr. Vulter coolly threatens countless innocent people (November 29, 1935).

Gottfredson's shifting focus—and Mickey's shifting role—reflected shifts in America as a whole. The United States was staunchly isolationist in the 1920s and 1930s; but by mid-decade the nation sensed the threat of totalitarianism in Europe. Foreign worries replaced domestic concerns: home-front economic problems were ultimately buried by the urgency of the international crisis. As historian Richard Pells writes:

> The rapidity with which [the Nazi Party] crushed the opposition inside Germany, their remarkably effective use of the mass media in the service of racism... the continuing support they received from the German people despite predictions of the regime's imminent collapse, all transformed fascism from an abstract idea to a concrete and inescapable presence. No longer could its economic and military aims be dismissed as irrational or propagandistic.[12]

Serious times called for a more serious Mouse. In this collection, we find Mickey—and Floyd Gottfredson—growing up: Gottfredson reaching new heights in mature storytelling, and Mickey Mouse on his way to becoming a sophisticated hero, frequently operating on a national stage. But this new venue would be even more fully realized in the years to come. •

1 Floyd Gottfredson to David R. Smith, *Mickey Mouse in Color* deluxe edition (Prescott: Another Rainbow, 1988), p. 160. In the mid-1930s, Wood's Publicity Department would split off to become a separate entity.

2 Walt Disney quoted in Richard Holliss and Brian Sibley, *Walt Disney's Mickey Mouse: His Life and Times* (New York: Harper and Row, 1986), p. 69.

3 Gottfredson to Smith, p. 165.

4 Floyd Gottfredson to Thomas Andrae, "The Mouse's Other Master: Floyd Gottfredson's 45 Years With Mickey." *Nemo: The Classic Comics Library* 6 (June 1984), p. 9.

5 Les Daniels, *Batman: The Complete History* (San Francisco: Chronicle Books, 2004), p. 9.

6 On Villa and additional "Bat Bandit" inspiration: Floyd Gottfredson, conversations with the author, 1980s.

7 Paul Espinosa (writer) and Hector Galan (director), "The Hunt For Pancho Villa." *The American Experience* (PBS, 1993). Television.

8 Grange B. McKinney, *Art Acord and the Movies* (Raleigh: Wyatt Classics, Inc., 2000), pp. 59-60.

9 "The Theaters," *Los Angeles Herald*, 30 September 1910, p. 5.

10 Interview with Carl Barks by Donald Ault and Thomas Andrae, August 4, 1975.

11 Walt Disney to Floyd Gottfredson, November 21, 1935.

12 Richard Pells, *American Visions, American Dreams: Culture and Social Thought in the Depression Years* (New York: Harper and Row, 1973), p. 293.

MICKEY MOUSE & The Phantom Artist

Excerpted from The Comic-Book Book, *1974; the first major English-language tribute to Floyd Gottfredson's Mickey Mouse.*

» APPRECIATION BY BILL BLACKBEARD

FLAT AGAINST THE COLD, mossy stones above the green-jawed depths of the crocodile pit, arms outstretched to either side of his wall-clinging body, the little guy calculated his chances of making it to the distant end of the ledge—before one of the lunging saurians just below his inching feet snapped its hungry jaws about an ankle, and jerked him down into the black, threshing waters.

It was 1933, and a hundred thousand readers of the daily funnies had turned to the comic page to find out what would happen next in one of the great daily comic adventure strips. Yet few comic-page readers over 18 were aware of this. The older people of the time were not paying any attention to the sweating hero on the ledge. After all, how much serious attention could a grown human being give to the impossible perils of a *mouse?*

For it was the Mickey Mouse of the 1930s newspaper strip who was trapped on the perilous ledge. It was a death-defying, tough, steel-gutted Mickey Mouse, who held the kids of 1933 rapt with his adventures on pirate dirigibles, cannibal islands and bullet-tattered fighter planes—just as he would have held adult adventure-strip readers, if it were not for their stereotyped reaction to an animal hero.

That reaction was not unusual; even from adults who derived vast enjoyment from the Mouse's animated antics. For virtually all earlier humanized animal *comics* were aimed primarily at children; and even many well-read individuals ignore "children's books," assuming they could not possess the same poetry, characterization, and narrative force as "adult" fiction.

There was a time, of course, when the Disney Studio didn't treat its newspaper venture too forcefully either. In 1930, the new comic strip, in a studio fast gearing itself to meet the rising public demand for more Disney films, was not a prime concern, and strip artist Win Smith regarded it as a thankless job. Fresh blood seemed called for, and Walt Disney remembered a young, ambitious cartoonist who had joined the studio a short time before. Now he turned both penciling and inking over to the 24-year-old, five-years-married Utah newcomer named Floyd Gottfredson.

In this quiet, almost happenstance way, history was made. A man with a still undeveloped, but fundamentally first-rate creative story imagination and graphic genius had been assigned to a still formless new comic strip.

Gottfredson gradually began to clothe the capering movie Mouse with the close-woven fabric of consistent character, background, chronology, friends and enemies, and *raison d'etre* that was to make Mickey one of the great comic strip characters of all time. This substantive Mickey had and has a far greater reality—for those of us who followed him faithfully through the years—than the personality most known today.

The differences between the screen and strip Mickey were by no means so marked in the early 1930s. By mid-1932, the Disney animators had edged into a realistic adventure framework approximating the Gottfredson strip of the period. In *The Klondike Kid* (1932), a humorous suspense-chase film with overtones of Chaplin's *The Gold Rush* (1925), Mickey pursued Pegleg Pete to rescue the mousenapped Minnie from a cliff-perched house crushed at the climax by a huge, snowballing avalanche. Subsequent films of the same semiserious realistic-action genre followed.

Unfortunately, this promising development was cut short by a completely unexpected event, when a supporting actor in a 1934 Disney Silly

ABOVE: The iconic crocodile pit sequence; from "Blaggard Castle" (January 24, 1933).

Symphony made such an overnight hit that most studio energies were turned to promoting this new star. (Who? Nobody else but Donald Duck!) In the course of this promotion, the studio Mickey was reshaped into a straight mouse for the comic duck.

I can recall how a number of us kids who were following the Gottfredson strip, catching one of the new *Mickey Mouse* cartoons at a Saturday matinee, liked to pretend that *our* Mickey, the Mickey of the strip, was only an actor in these films, playing roles quite apart from his real character.

There were some rough edges to this idea, of course—how could the Mouse receive a star's income and still be forced to take the kind of odd jobs (bellhop, plumber, etc.) that kept the strip narrative going?—but these problems could be resolved with a bit of thought. Mickey and his pals, obviously,

were all actors for a very small-time studio; able to operate only a few weeks a year, and which paid its hapless actors just enough to enable them to survive while at work. (Interestingly, Mickey was shown to be an active film actor at the Disney Studio twice in the strip in the late 1930s, so it would seem that Gottfredson had been thinking along the same line.)

Survival wages called for a tough Mouse—Gottfredson saw to that. Faced with repeated attempts to kill him by the burly, shaggy-pelted, tombstone-toothed Pegleg Pete, the embattled Mouse survived by nerve, fortune, quick thinking, and plain dogged endurance. And Pete was only one among many fearsome adversaries Mickey faced in his hectic career of solving mysteries, seeking hidden treasure, or undertaking secret government missions.

It was amid this fierce business that the comic-strip Mickey—scrappy, tough, inquisitive, Quixotic, charming, at once heroic and hilarious (a kind of combination Jimmy Cagney and Harold Lloyd)—learned how to pilot a plane, skipper a ship, ride a camel, run a newspaper, control a genie, adopt a cannibal, capture a dinosaur and generally qualify as a mouse of all conceivable trades.

Our ardent response resulted, of course, from how completely Gottfredson mastered his own trade; from the panel-by-panel manner in which Gottfredson's inspired pen picked out the characteristic responses of his figures to each fresh situation. They were *his* people; his art made them his, and he shared them superbly.

Easily ranking with the finest new comic-strip artists to emerge from the 1930s, Gottfredson came close to being the forgotten genius of his most productive period. For decades from the 1930s forward, many of us *Mickey Mouse* devotees wondered whose hand, or hands, worked with such superb and sustained magic behind the "Walt Disney" signature present in the lower right-hand corner of every daily strip. No one was ever able to find out until Malcolm Willits, a Hollywood writer and book dealer, penetrating the veil of silence at last, sought out and identified the extraordinary Floyd Gottfredson.

We are all in Willits' debt.

But to Floyd Gottfredson, all of us, including Mal, owe the thanks of a lifetime for the wonder he wrought on those edge-yellowed comic pages of years ago.

We will never be out of *his* debt.

Or his Mickey's. •

LEFT: As perceived by Bill Blackbeard, Mickey Mouse took time to win adult fans in comics—even as he ruled their world in cinemas. This Gottfredson-drawn publicity image celebrates his foreign popularity; from *Photoplay* Vol. XXXVIII No. 6, November 1930.

ABOVE: Mickey as low-income actor; from "The Brave Little Tailor" (August 28, 1938).

THE CAPTIVE CASTAWAYS

—AND—

PLUTO'S RIVAL

JANUARY 10, 1934
–
APRIL 28, 1934

GOING SOLO

As Thomas Andrae has noted in our introduction, the comic strips of 1934-35 cover a major change in Mickey Mouse's character makeup. While remaining an adventurous, fallible youth, the Mouse begins handling adult jobs with relative competence; battling sterner challenges; and—most critically—acquiring relative respect within his world. As goes the good guy, so goes the bad: in "The Captive Castaways," Pegleg Pete also takes a step up the social ladder.

Not in terms of refinement, mind you. Mickey's arch-enemy is still the same sloven as before. What he isn't, however, is a sidekick. Before 1934, the comic strip Pete was always a henchman to the crooked lawyer Sylvester Shyster. This role would continue; but starting now, Pete could also go solo, plotting his own crooked plots.

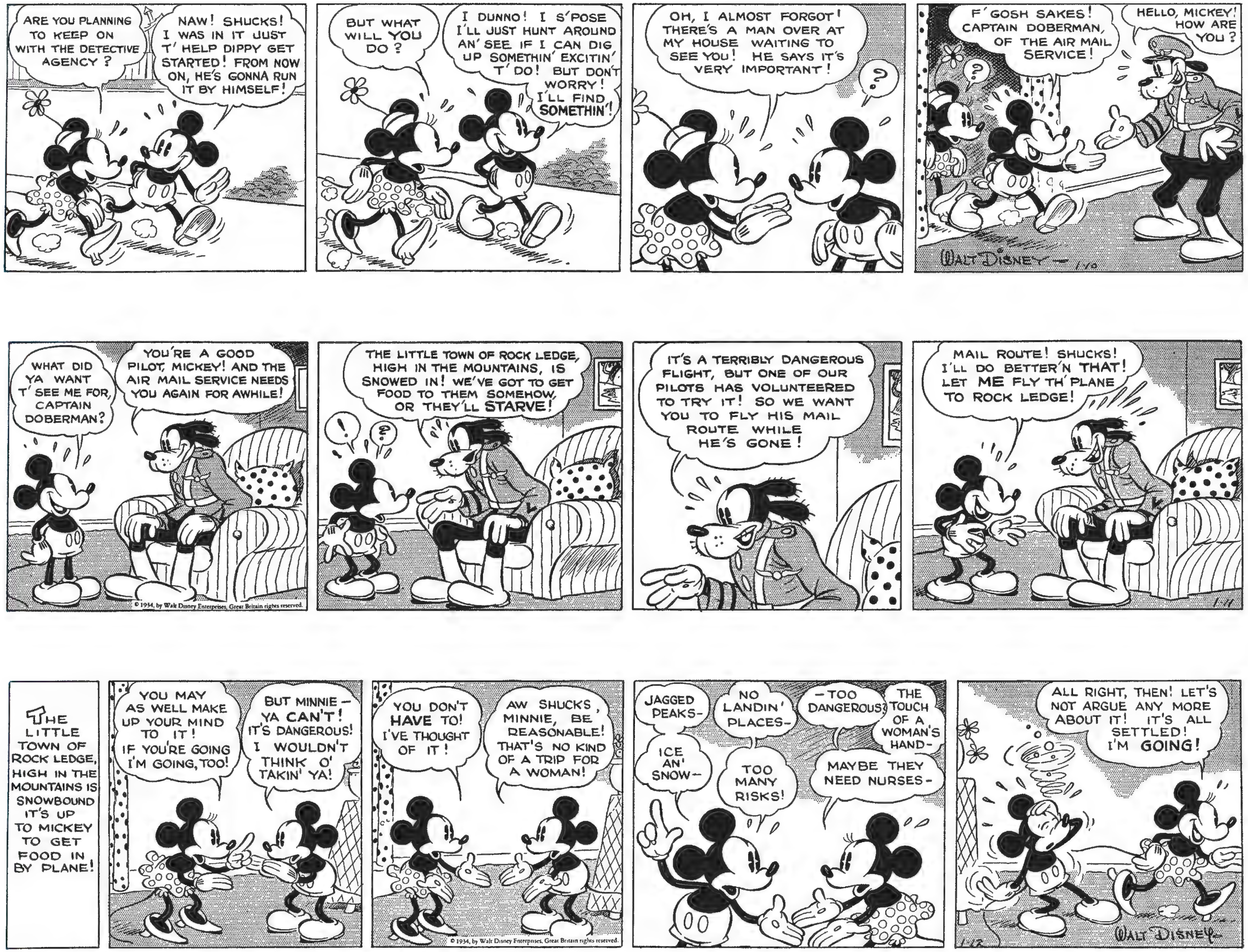
Pete's transformation, like Mickey's, had much to do with film inspiration. In 1930, when Walt Disney—as the comics' first writer—set Pete up as Shyster's gunsel, he was actively contradicting the cartoons, in which Pete was always boss bad guy. But Pete wasn't in very many movies at the time. He only had eight parts, two of them cameos, from 1928 to 1931. The comics could contradict this small trickle of cartoons without creating any great incongruities.

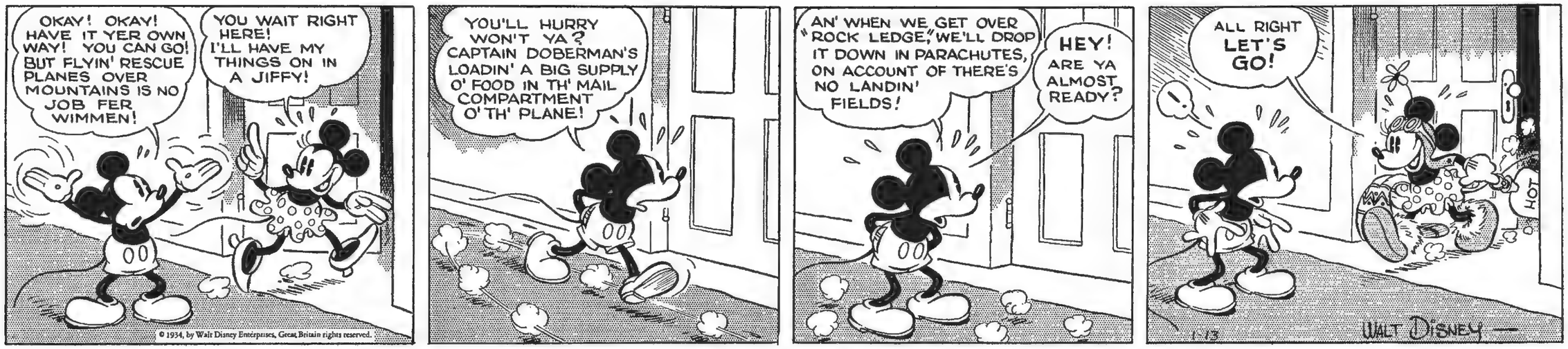
Then came 1932. The Mickey films, largely comedies up to that point, became more adventure-oriented; and adventure called for Pete, who starred five times in 1932 alone. Gottfredson adapted serials from most of these films, trading the lone cat of the cartoons for his established Pete-and-Shyster pair. But the disparity became glaring. The strip duo, while lovably wicked, had developed a folksy ambience that owed little to the vigilante villain on screen. Pete even looked different in the two mediums: Gottfredson drew comics-Pete barrel-chested and top-heavy, while movie-Pete was just heavy.

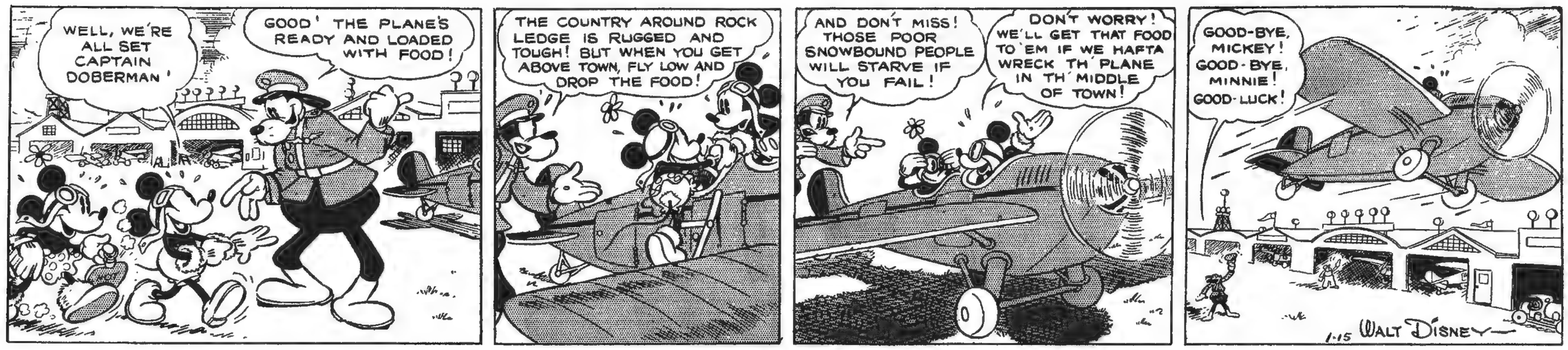
A continuity fix was needed, and "Captive Castaways" brought it. When Mickey discovers Pete captaining a pirate ship by himself, his past role as Shyster's pal is never referred to; indeed, Pete's new job gives him a sidekick of his own. As if to cement the connection between comics and cartoons, Gottfredson adopted not just Pete's fat figure from animation—but his costume, too, from the pirate short *Shanghaied* (1934).

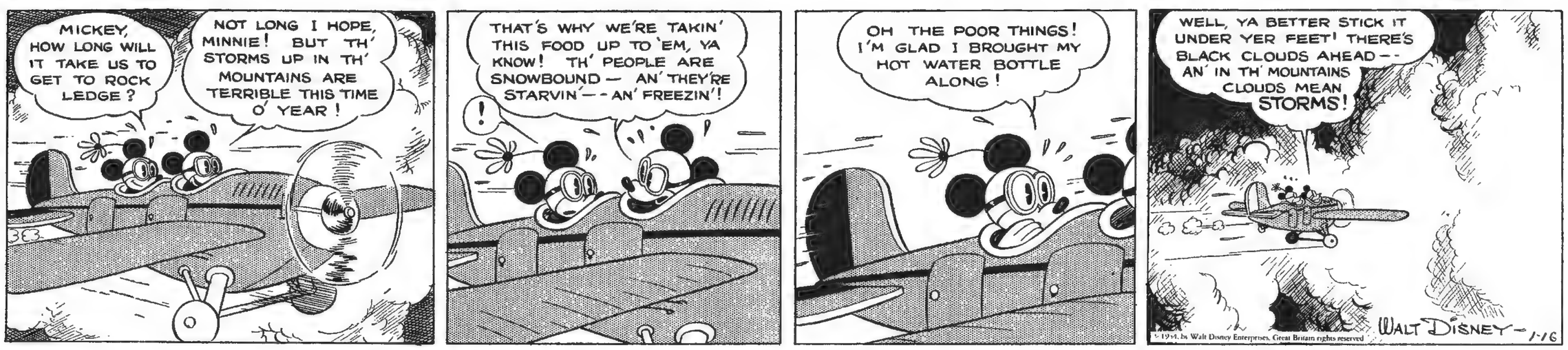
Why choose the pirate theme as dressing for Pete's reboot? Perhaps because the nickname "Pegleg Pete," originating with Dutch colonial overseer Peter Stuyvesant (1612-1672), was popularly identified with ships and piracy. Making Pete a pirate tied him into a colorful existing iconography and gave extra oomph to his first solo turn. Even Pete's cargo of smuggled opium—a gritty plot point we likely wouldn't see today—was a standard buccaneer cliché in 1934.

Character revisions in "The Captive Castaways" went beyond Pete. Readers will note that the story takes Minnie's personality in an odd direction: she loses her usual intelligence and intuition, becoming an eccentric ditz similar to stage and radio comedian Gracie Allen. Signs of this departure would continue for awhile; but by 1937, Minnie's original, smarter self would happily return. [DG]

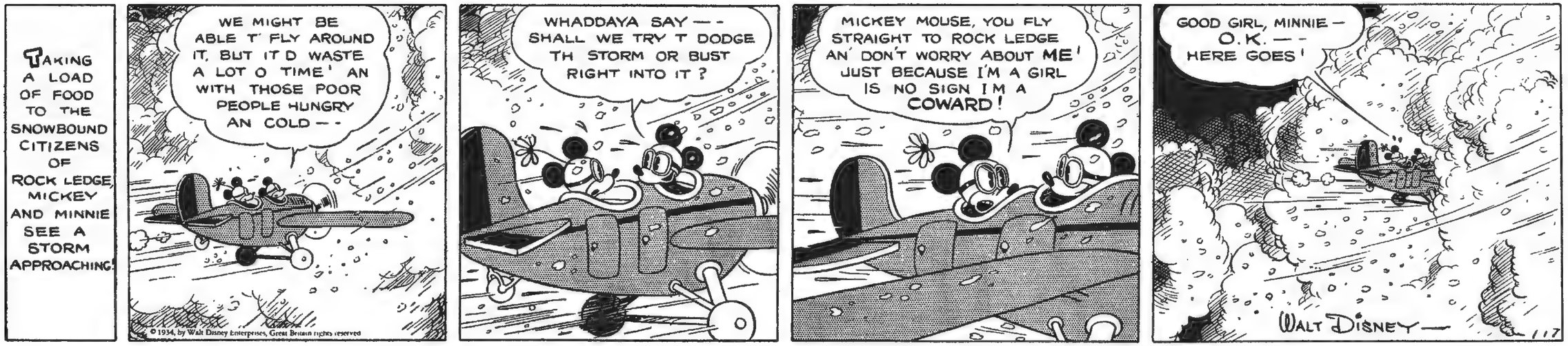

ARE YOU PLANNING TO KEEP ON WITH THE DETECTIVE AGENCY ?
NAW! SHUCKS! I WAS IN IT JUST T' HELP DIPPY GET STARTED! FROM NOW ON, HE'S GONNA RUN IT BY HIMSELF!
BUT WHAT WILL YOU DO ?
I DUNNO! I S'POSE I'LL JUST HUNT AROUND AN' SEE IF I CAN DIG UP SOMETHIN' EXCITIN' T' DO! BUT DON'T WORRY! I'LL FIND SOMETHIN'!
OH, I ALMOST FORGOT! THERE'S A MAN OVER AT MY HOUSE WAITING TO SEE YOU! HE SAYS IT'S VERY IMPORTANT!
?
F' GOSH SAKES! CAPTAIN DOBERMAN, OF THE AIR MAIL SERVICE!
HELLO, MICKEY! HOW ARE YOU ?
?
WALT DISNEY
WHAT DID YA WANT T' SEE ME FOR, CAPTAIN DOBERMAN?
YOU'RE A GOOD PILOT, MICKEY! AND THE AIR MAIL SERVICE NEEDS YOU AGAIN FOR AWHILE!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved.
THE LITTLE TOWN OF ROCK LEDGE, HIGH IN THE MOUNTAINS, IS SNOWED IN! WE'VE GOT TO GET FOOD TO THEM SOMEHOW, OR THEY'LL STARVE!
!
?
IT'S A TERRIBLY DANGEROUS FLIGHT, BUT ONE OF OUR PILOTS HAS VOLUNTEERED TO TRY IT! SO WE WANT YOU TO FLY HIS MAIL ROUTE WHILE HE'S GONE!
MAIL ROUTE! SHUCKS! I'LL DO BETTER'N THAT! LET ME FLY TH' PLANE TO ROCK LEDGE!
THE LITTLE TOWN OF ROCK LEDGE, HIGH IN THE MOUNTAINS IS SNOWBOUND IT'S UP TO MICKEY TO GET FOOD IN BY PLANE!
YOU MAY AS WELL MAKE UP YOUR MIND TO IT! IF YOU'RE GOING I'M GOING, TOO!
BUT MINNIE — YA CAN'T! IT'S DANGEROUS! I WOULDN'T THINK O' TAKIN' YA!
YOU DON'T HAVE TO! I'VE THOUGHT OF IT!
AW SHUCKS, MINNIE, BE REASONABLE! THAT'S NO KIND OF A TRIP FOR A WOMAN!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved.
JAGGED PEAKS-
ICE AN' SNOW—
NO LANDIN' PLACES-
TOO MANY RISKS!
—TOO DANGEROUS!
THE TOUCH OF A WOMAN'S HAND-
MAYBE THEY NEED NURSES-
ALL RIGHT, THEN! LET'S NOT ARGUE ANY MORE ABOUT IT! IT'S ALL SETTLED! I'M GOING!
WALT DISNEY

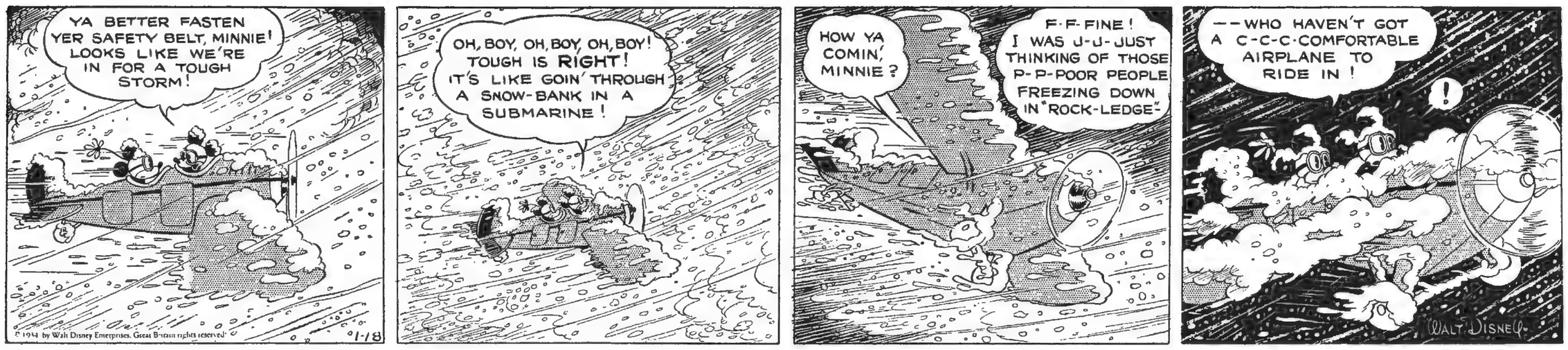


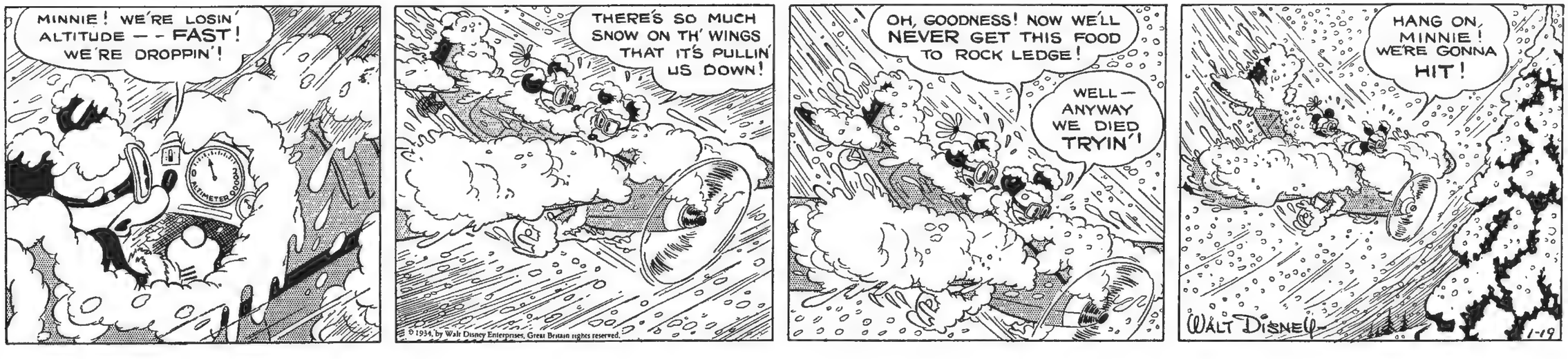


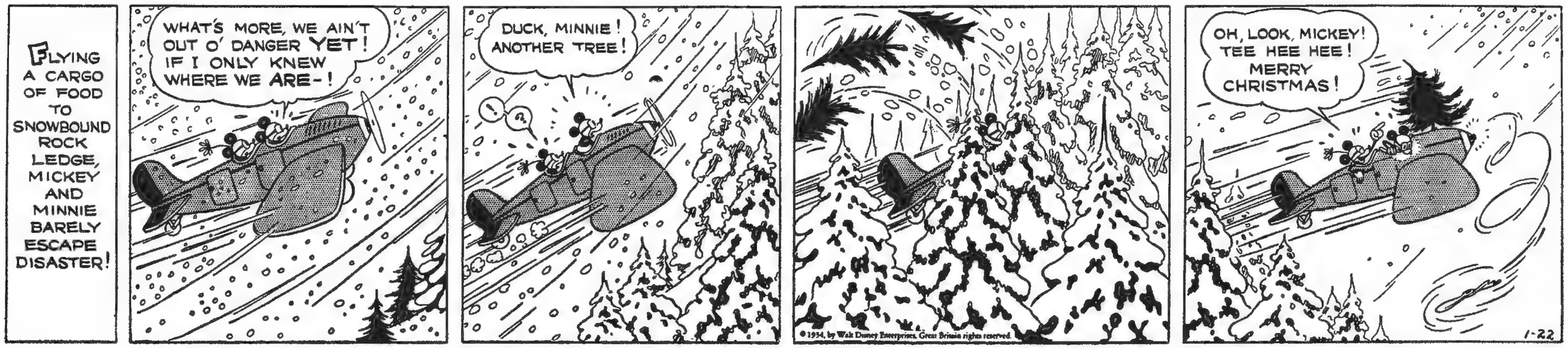


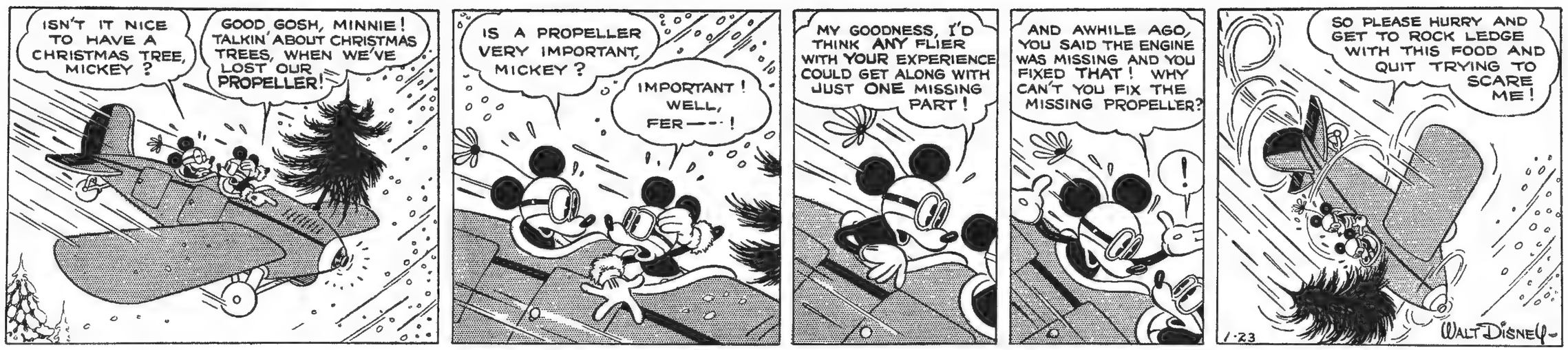
20. THE CAPTIVE CASTAWAYS


TAKING A LOAD OF FOOD TO THE SNOWBOUND CITIZENS OF ROCK LEDGE, MICKEY AND MINNIE SEE A STORM APPROACHING!
WE MIGHT BE ABLE T' FLY AROUND IT, BUT IT'D WASTE A LOT O TIME! AN WITH THOSE POOR PEOPLE HUNGRY AN COLD - -
© 1934, by Walt Disney Enterprises, Great Britain rights reserved
WHADDAYA SAY - - SHALL WE TRY T DODGE TH STORM OR BUST RIGHT INTO IT?
MICKEY MOUSE, YOU FLY STRAIGHT TO ROCK LEDGE AN' DON'T WORRY ABOUT ME! JUST BECAUSE I'M A GIRL IS NO SIGN I'M A COWARD!
GOOD GIRL, MINNIE - O.K. - - HERE GOES!
WALT DISNEY
1-17

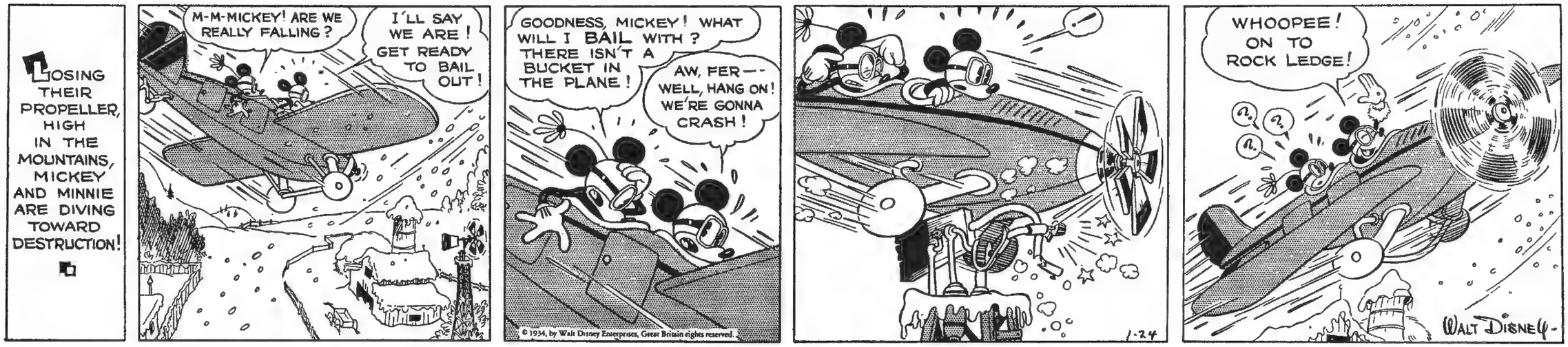

YA BETTER FASTEN YER SAFETY BELT, MINNIE! LOOKS LIKE WE'RE IN FOR A TOUGH STORM!
© 1934 by Walt Disney Enterprises, Great Britain rights reserved
1-18
OH, BOY, OH, BOY, OH, BOY! TOUGH IS RIGHT! IT'S LIKE GOIN' THROUGH A SNOW-BANK IN A SUBMARINE!
HOW YA COMIN', MINNIE?
F-F-FINE! I WAS J-J-JUST THINKING OF THOSE P-P-POOR PEOPLE FREEZING DOWN IN "ROCK-LEDGE"
- - WHO HAVEN'T GOT A C-C-C-COMFORTABLE AIRPLANE TO RIDE IN!
!
WALT DISNEY


MINNIE! WE'RE LOSIN' ALTITUDE - - FAST! WE'RE DROPPIN'!
ALTIMETER
THERE'S SO MUCH SNOW ON TH' WINGS THAT IT'S PULLIN' US DOWN!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved.
OH, GOODNESS! NOW WE'LL NEVER GET THIS FOOD TO ROCK LEDGE!
WELL - ANYWAY WE DIED TRYIN'!
HANG ON, MINNIE! WE'RE GONNA HIT!
WALT DISNEY
1-19





22. THE CAPTIVE CASTAWAYS


LOSING THEIR PROPELLER, HIGH IN THE MOUNTAINS, MICKEY AND MINNIE ARE DIVING TOWARD DESTRUCTION!
M-M-MICKEY! ARE WE REALLY FALLING?
I'LL SAY WE ARE! GET READY TO BAIL OUT!
GOODNESS, MICKEY! WHAT WILL I BAIL WITH? THERE ISN'T A BUCKET IN THE PLANE!
AW, FER-- WELL, HANG ON! WE'RE GONNA CRASH!
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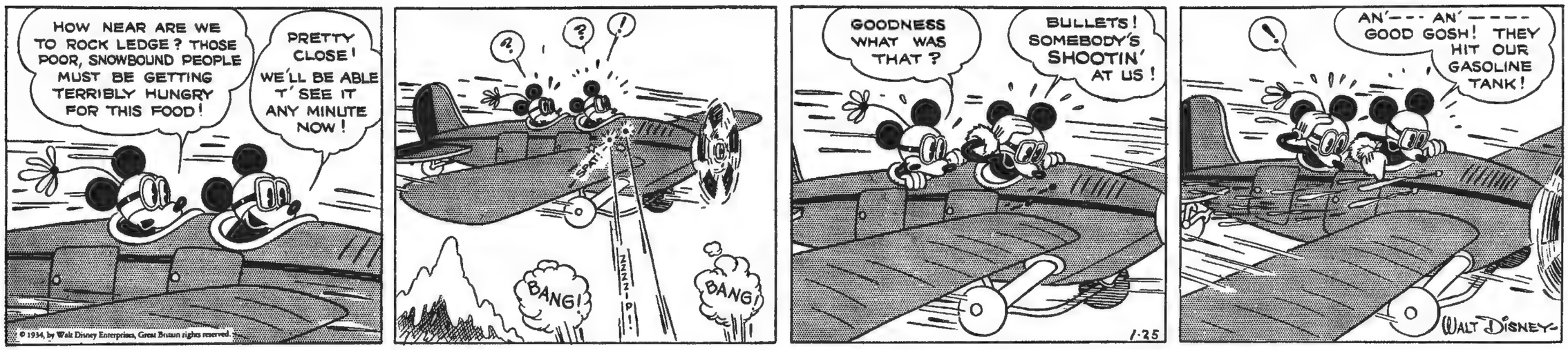
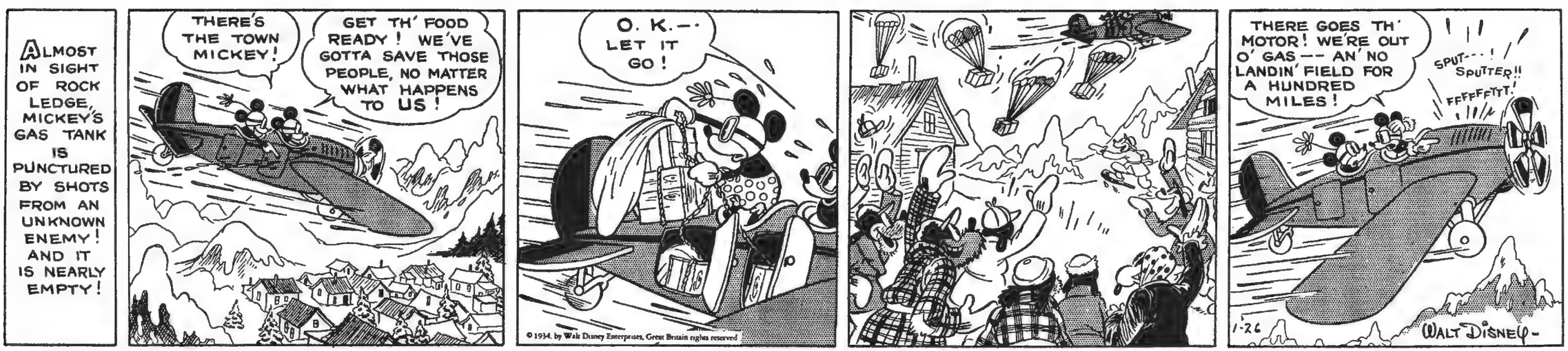
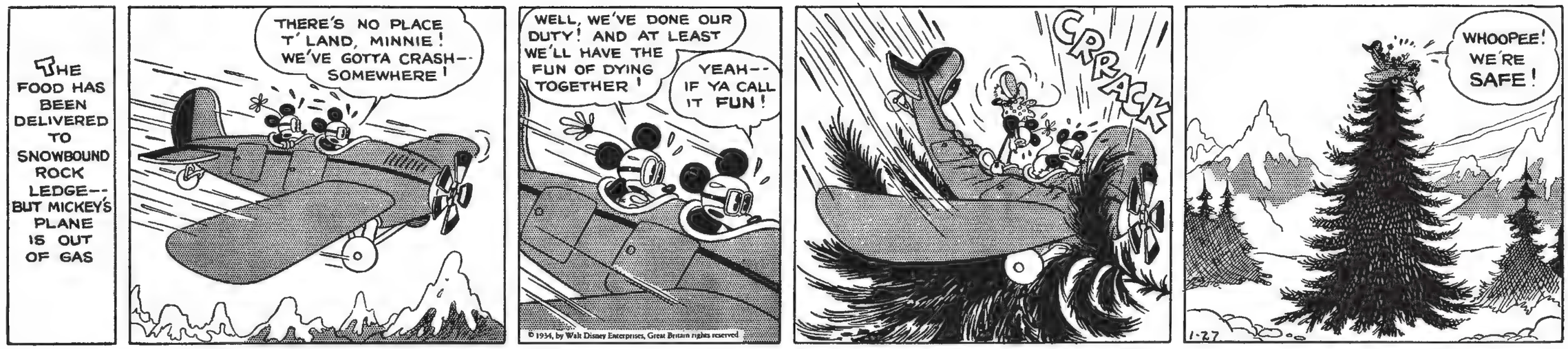
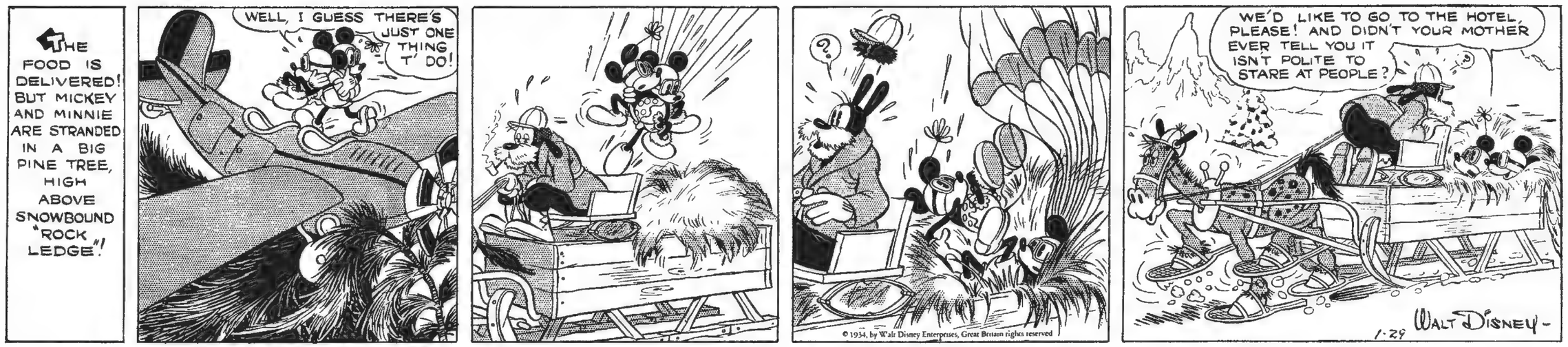
1-24
WHOOPEE! ON TO ROCK LEDGE!
WALT DISNEY


HOW NEAR ARE WE TO ROCK LEDGE? THOSE POOR, SNOWBOUND PEOPLE MUST BE GETTING TERRIBLY HUNGRY FOR THIS FOOD!
PRETTY CLOSE! WE'LL BE ABLE T' SEE IT ANY MINUTE NOW!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved.
SKT-
BANG!
ZZZZ-D!!
BANG!
GOODNESS WHAT WAS THAT?
BULLETS! SOMEBODY'S SHOOTIN' AT US!
1-25
AN'--- AN'---- GOOD GOSH! THEY HIT OUR GASOLINE TANK!
WALT DISNEY


ALMOST IN SIGHT OF ROCK LEDGE, MICKEY'S GAS TANK IS PUNCTURED BY SHOTS FROM AN UNKNOWN ENEMY! AND IT IS NEARLY EMPTY!
THERE'S THE TOWN MICKEY!
GET TH' FOOD READY! WE'VE GOTTA SAVE THOSE PEOPLE, NO MATTER WHAT HAPPENS TO US!
O. K.-- LET IT GO!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved
THERE GOES TH' MOTOR! WE'RE OUT O' GAS-- AN' NO LANDIN' FIELD FOR A HUNDRED MILES!
SPUT---! SPUTTER!!
FFFFFFTT!
1-26
WALT DISNEY


THE FOOD HAS BEEN DELIVERED TO SNOWBOUND ROCK LEDGE-- BUT MICKEY'S PLANE IS OUT OF GAS
THERE'S NO PLACE T' LAND, MINNIE! WE'VE GOTTA CRASH-- SOMEWHERE!
WELL, WE'VE DONE OUR DUTY! AND AT LEAST WE'LL HAVE THE FUN OF DYING TOGETHER!
YEAH-- IF YA CALL IT FUN!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved
CRRACK
WHOOPEE! WE'RE SAFE!
1-27


THE FOOD IS DELIVERED! BUT MICKEY AND MINNIE ARE STRANDED IN A BIG PINE TREE, HIGH ABOVE SNOWBOUND "ROCK LEDGE"!
WELL, I GUESS THERE'S JUST ONE THING T' DO!
?
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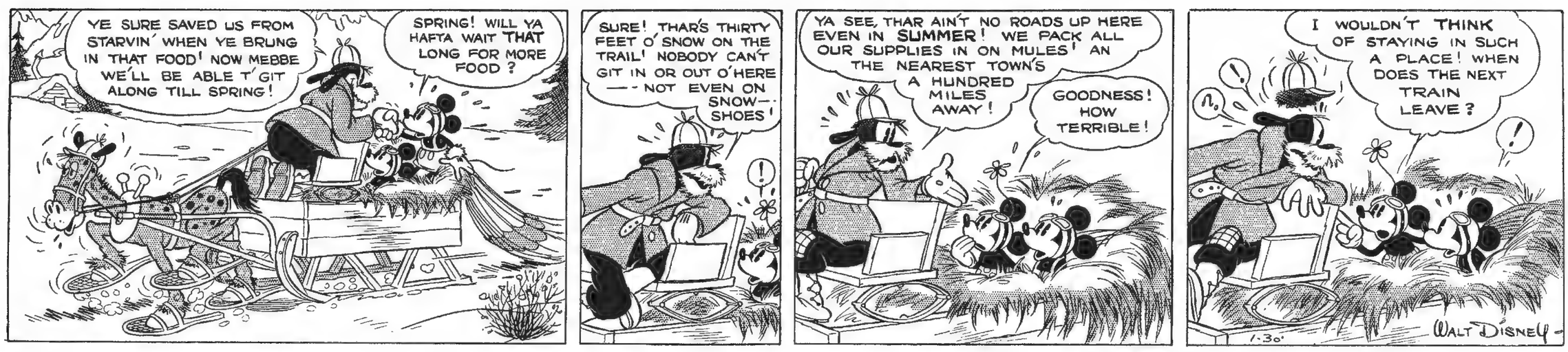
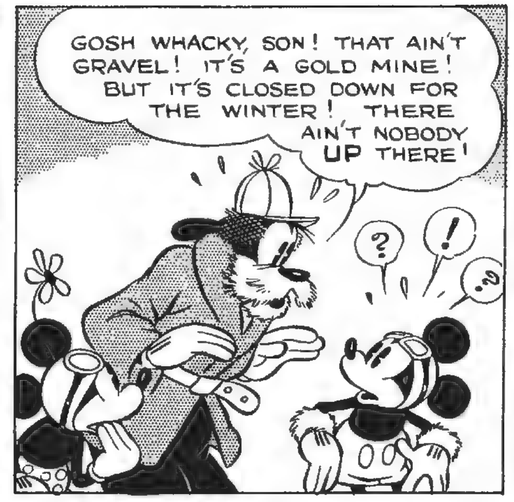
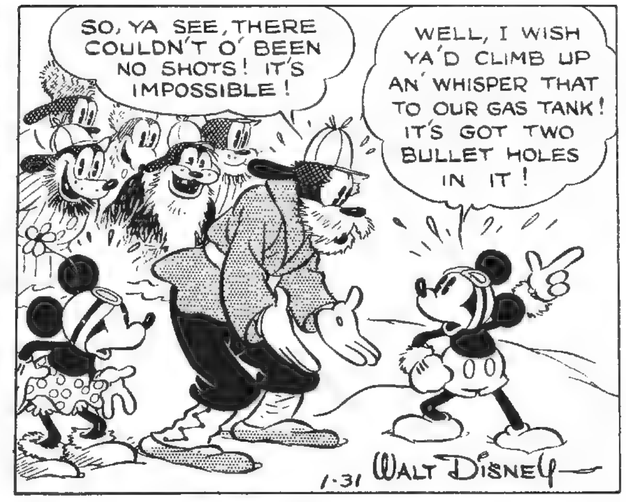
WE'D LIKE TO GO TO THE HOTEL, PLEASE! AND DIDN'T YOUR MOTHER EVER TELL YOU IT ISN'T POLITE TO STARE AT PEOPLE?
1-29
WALT DISNEY

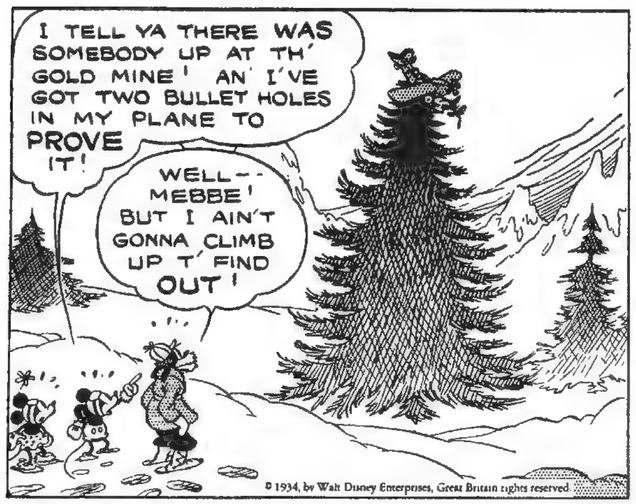

YE SURE SAVED US FROM STARVIN' WHEN YE BRUNG IN THAT FOOD! NOW MEBBE WE'LL BE ABLE T' GIT ALONG TILL SPRING!
SPRING! WILL YA HAFTA WAIT THAT LONG FOR MORE FOOD?
SURE! THAR'S THIRTY FEET O' SNOW ON THE TRAIL! NOBODY CAN'T GIT IN OR OUT O' HERE -- NOT EVEN ON SNOW-- SHOES!
!
YA SEE, THAR AIN'T NO ROADS UP HERE EVEN IN SUMMER! WE PACK ALL OUR SUPPLIES IN ON MULES! AN THE NEAREST TOWN'S A HUNDRED MILES AWAY!
GOODNESS! HOW TERRIBLE!
I WOULDN'T THINK OF STAYING IN SUCH A PLACE! WHEN DOES THE NEXT TRAIN LEAVE?
!
!
1-30
WALT DISNEY

ALL TH' FOLKS IN "ROCK LEDGE" THINK YER HEROES, BRINGIN' US FOOD THE WAY YA DID!
THESE PEOPLE DO, MEBBE, BUT SOMEBODY DOESN'T

A COUPLE O' SHOTS WAS FIRED AT US WHILE WE WAS FLYIN' OVER THAT GRAVEL PILE JUST OUT O' TOWN!


GOSH WHACKY, SON! THAT AIN'T GRAVEL! IT'S A GOLD MINE! BUT IT'S CLOSED DOWN FOR THE WINTER! THERE AIN'T NOBODY UP THERE!
?
!


SO, YA SEE, THERE COULDN'T O' BEEN NO SHOTS! IT'S IMPOSSIBLE!
WELL, I WISH YA'D CLIMB UP AN' WHISPER THAT TO OUR GAS TANK! IT'S GOT TWO BULLET HOLES IN IT!
1-31 WALT DISNEY


I TELL YA THERE WAS SOMEBODY UP AT TH' GOLD MINE! AN' I'VE GOT TWO BULLET HOLES IN MY PLANE TO PROVE IT!
WELL-- MEBBE! BUT I AIN'T GONNA CLIMB UP T' FIND OUT!
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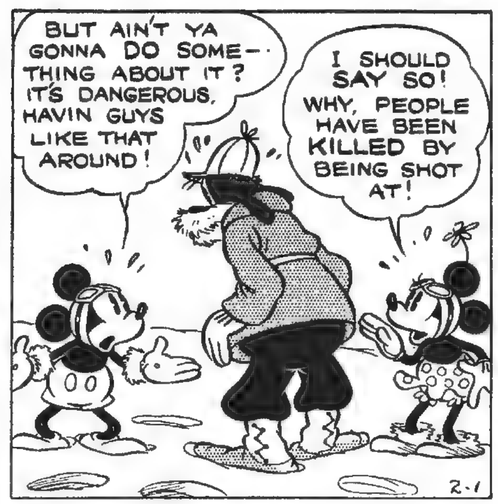
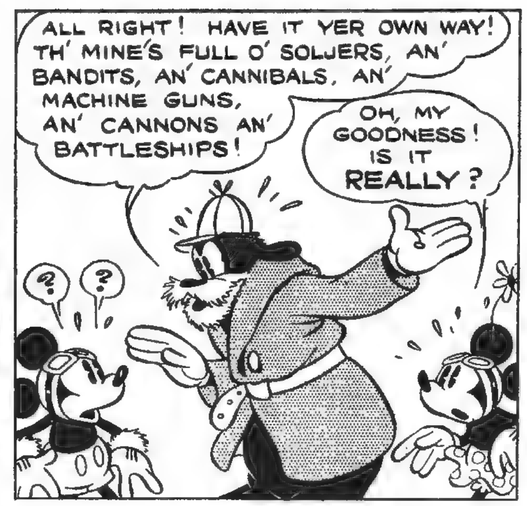
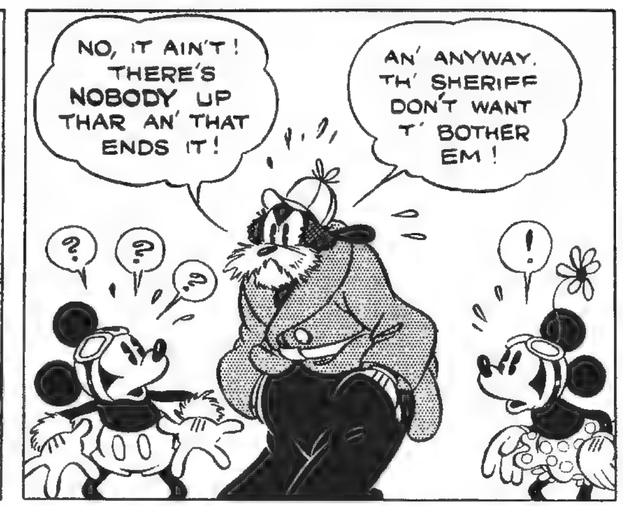
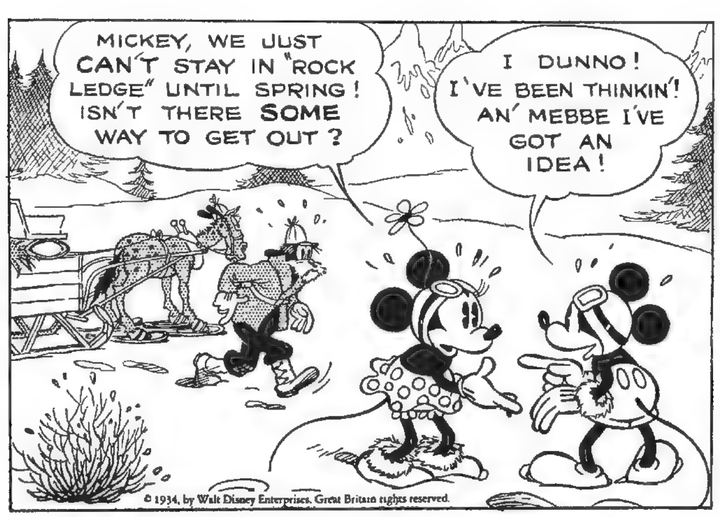

BUT AIN'T YA GONNA DO SOME-- THING ABOUT IT? IT'S DANGEROUS, HAVIN GUYS LIKE THAT AROUND!
I SHOULD SAY SO! WHY, PEOPLE HAVE BEEN KILLED BY BEING SHOT AT!
2-1


ALL RIGHT! HAVE IT YER OWN WAY! TH' MINE'S FULL O' SOLJERS, AN' BANDITS, AN' CANNIBALS, AN' MACHINE GUNS, AN' CANNONS AN' BATTLESHIPS!
OH, MY GOODNESS! IS IT REALLY?
?
?


NO, IT AIN'T! THERE'S NOBODY UP THAR AN' THAT ENDS IT!
AN' ANYWAY, TH' SHERIFF DON'T WANT T' BOTHER EM!
?
?
?
!


MICKEY, WE JUST CAN'T STAY IN "ROCK LEDGE" UNTIL SPRING! ISN'T THERE SOME WAY TO GET OUT?
I DUNNO! I'VE BEEN THINKIN'! AN' MEBBE I'VE GOT AN IDEA!
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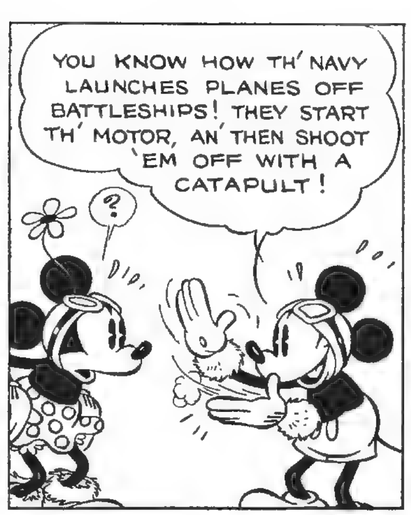
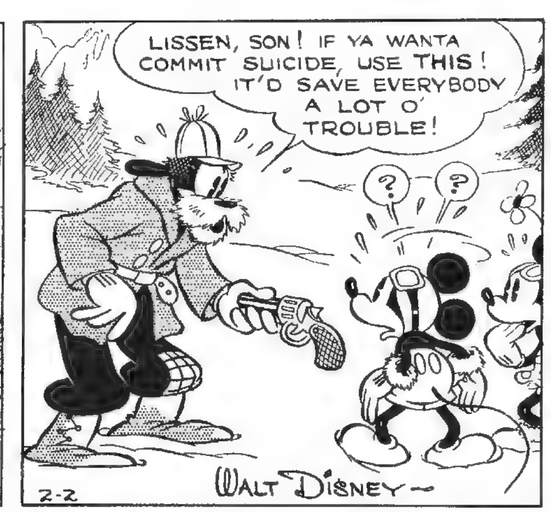
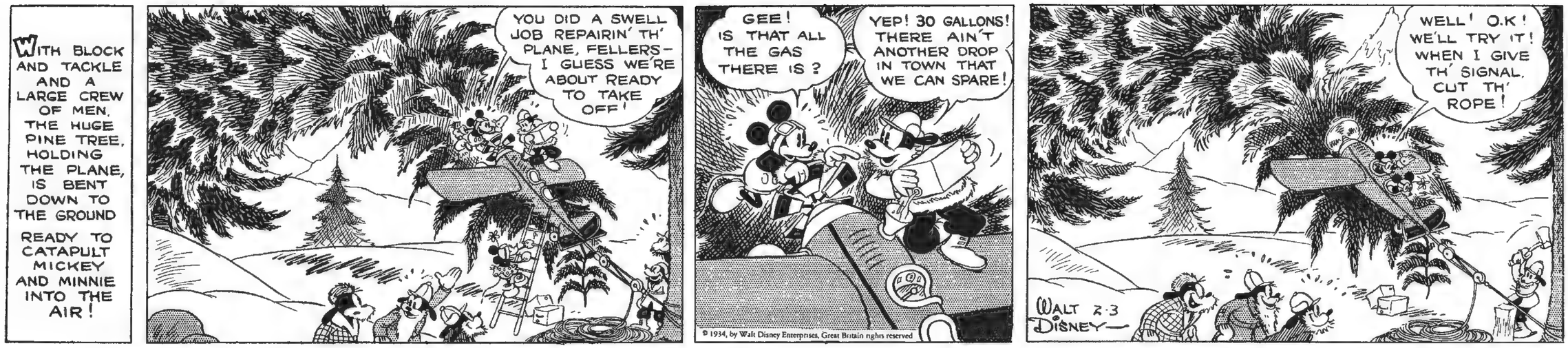
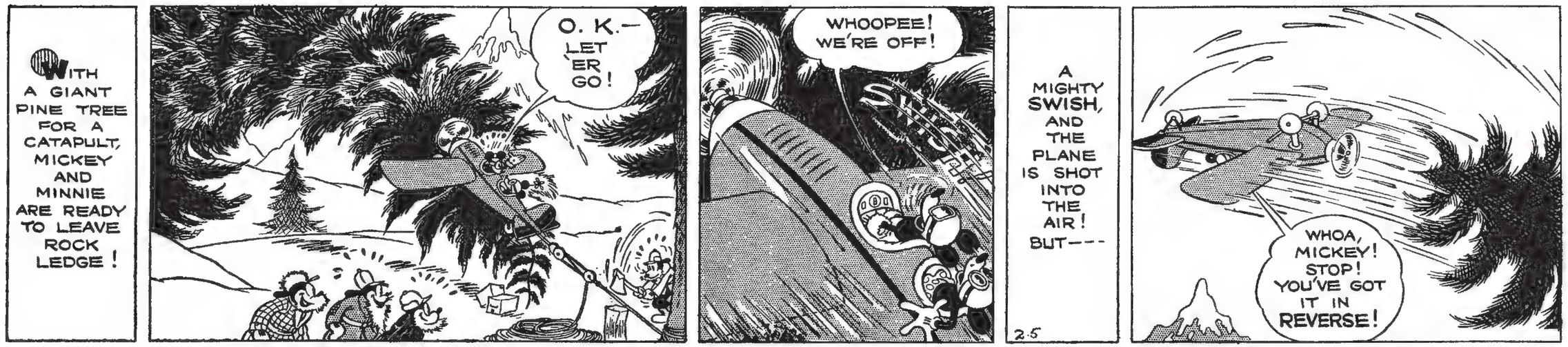
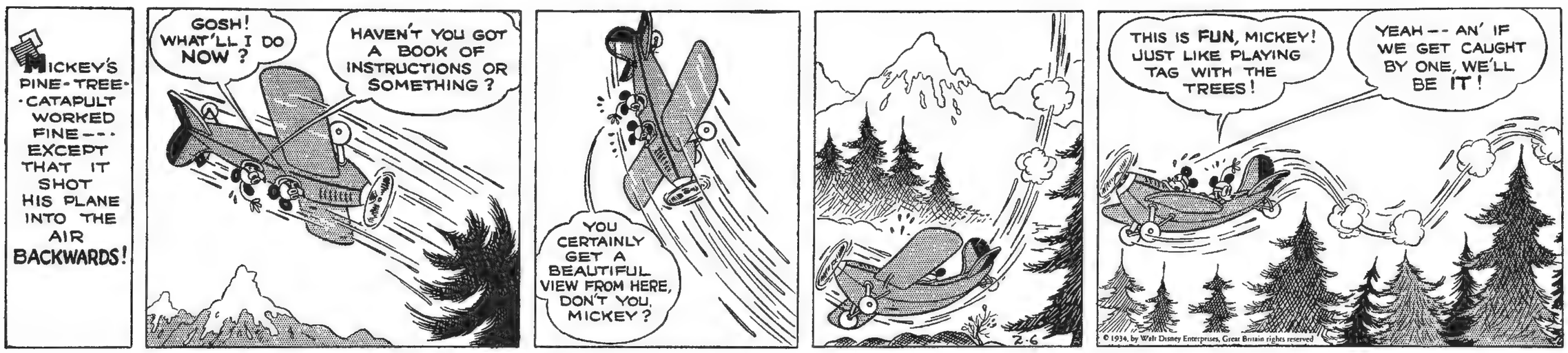

YOU KNOW HOW TH' NAVY LAUNCHES PLANES OFF BATTLESHIPS! THEY START TH' MOTOR, AN' THEN SHOOT 'EM OFF WITH A CATAPULT!
?

WELL, IF WE COULD GET A LOT OF MEN AND PULL THAT TREE DOWN AN THEN LET IT FLY BACK-- IT'D BE TH' SAME AS A CATAPULT--AN' AWAY WE'D GO!
!

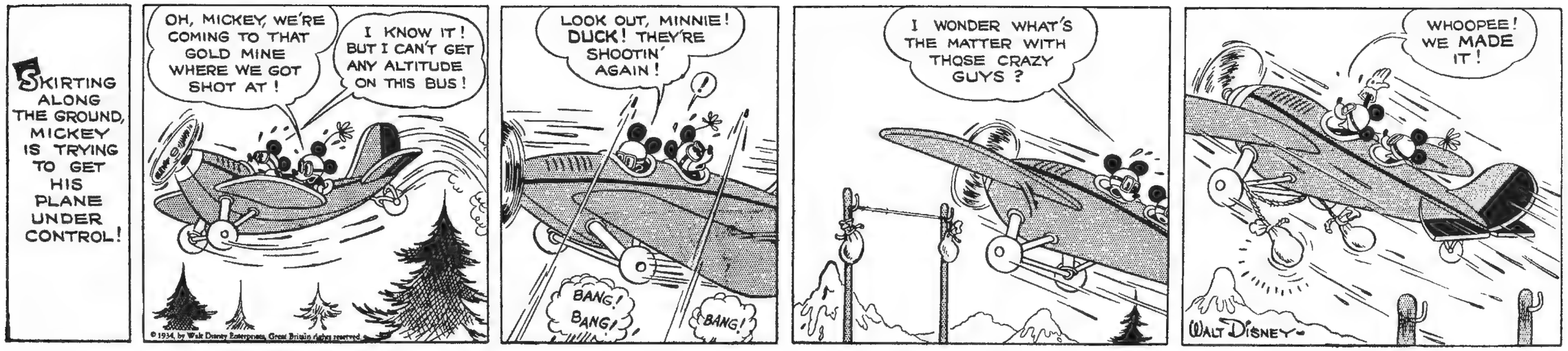

LISSEN, SON! IF YA WANTA COMMIT SUICIDE, USE THIS! IT'D SAVE EVERYBODY A LOT O' TROUBLE!
?
?
2-2
WALT DISNEY







26. THE CAPTIVE CASTAWAYS


SKIRTING ALONG THE GROUND, MICKEY IS TRYING TO GET HIS PLANE UNDER CONTROL!
OH, MICKEY, WE'RE COMING TO THAT GOLD MINE WHERE WE GOT SHOT AT!
I KNOW IT! BUT I CAN'T GET ANY ALTITUDE ON THIS BUS!
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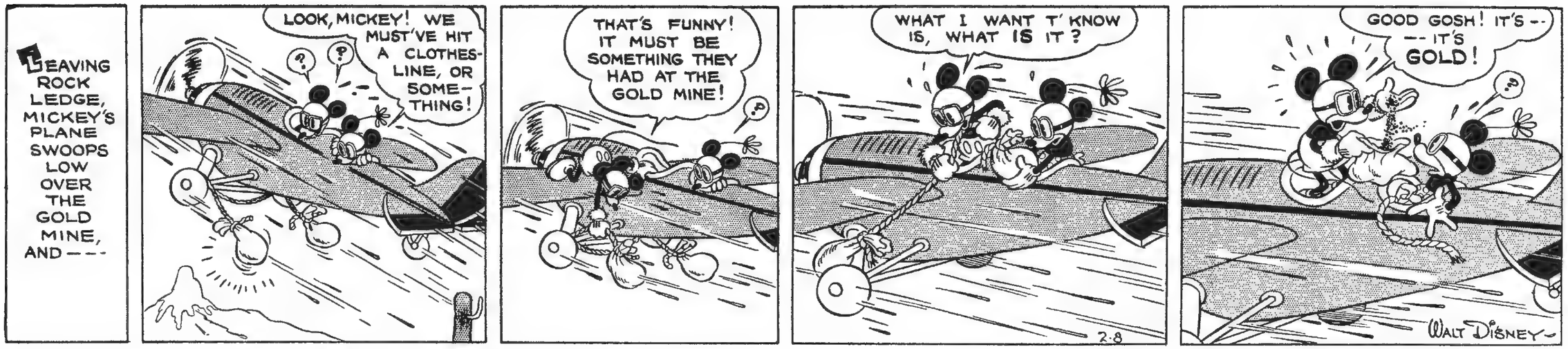
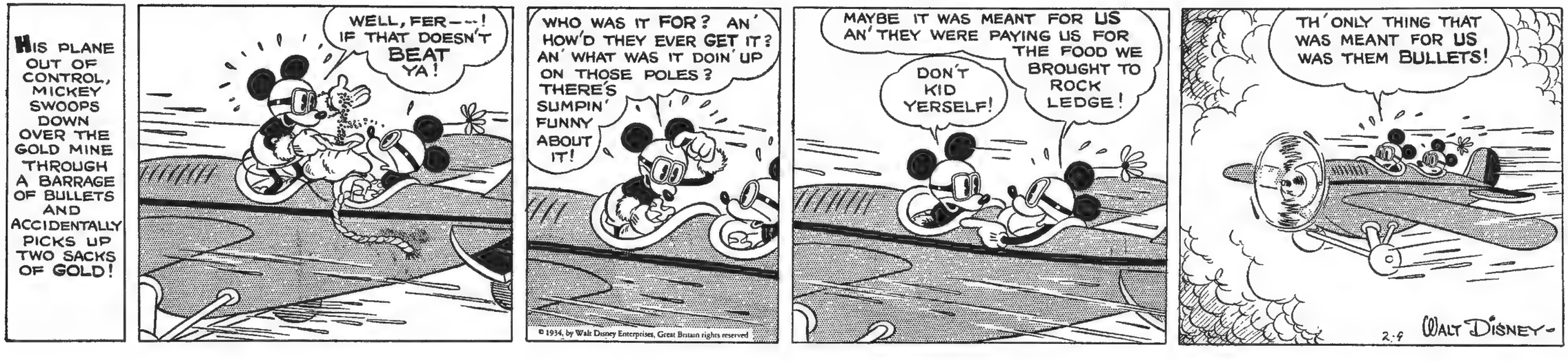
LOOK OUT, MINNIE! DUCK! THEY'RE SHOOTIN' AGAIN!
BANG! BANG!
BANG!
I WONDER WHAT'S THE MATTER WITH THOSE CRAZY GUYS?
WHOOPEE! WE MADE IT!
WALT DISNEY


LEAVING ROCK LEDGE, MICKEY'S PLANE SWOOPS LOW OVER THE GOLD MINE, AND---
LOOK, MICKEY! WE MUST'VE HIT A CLOTHES-LINE, OR SOME-THING!
THAT'S FUNNY! IT MUST BE SOMETHING THEY HAD AT THE GOLD MINE!
WHAT I WANT T' KNOW IS, WHAT IS IT?
2-8
GOOD GOSH! IT'S -- -- IT'S GOLD!
WALT DISNEY


HIS PLANE OUT OF CONTROL, MICKEY SWOOPS DOWN OVER THE GOLD MINE THROUGH A BARRAGE OF BULLETS AND ACCIDENTALLY PICKS UP TWO SACKS OF GOLD!
WELL, FER---! IF THAT DOESN'T BEAT YA!
WHO WAS IT FOR? AN' HOW'D THEY EVER GET IT? AN' WHAT WAS IT DOIN' UP ON THOSE POLES? THERE'S SUMPIN' FUNNY ABOUT IT!
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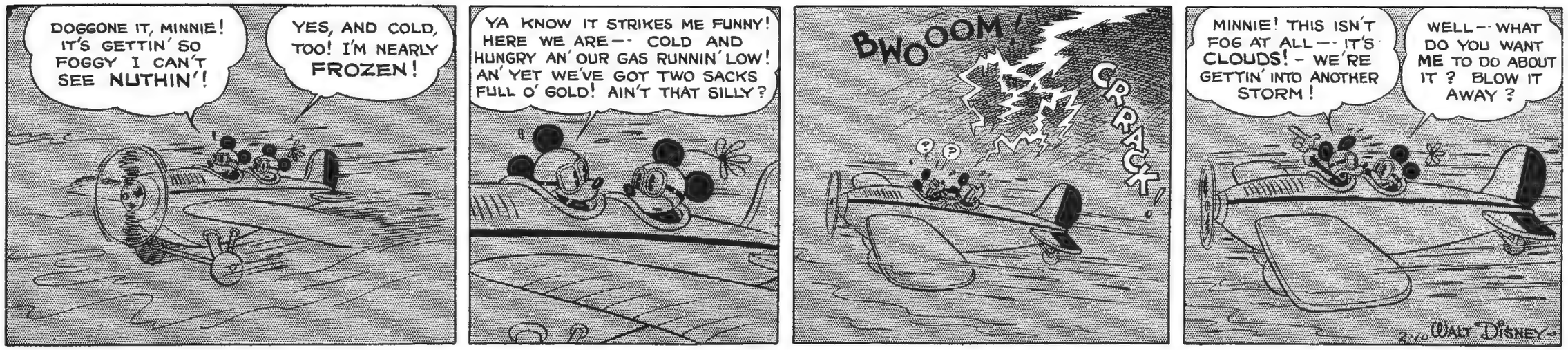
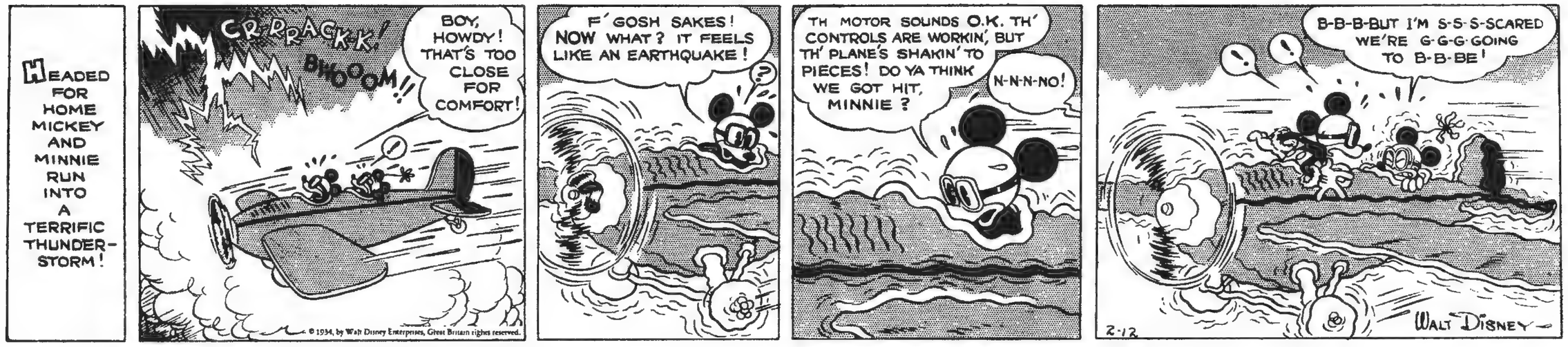
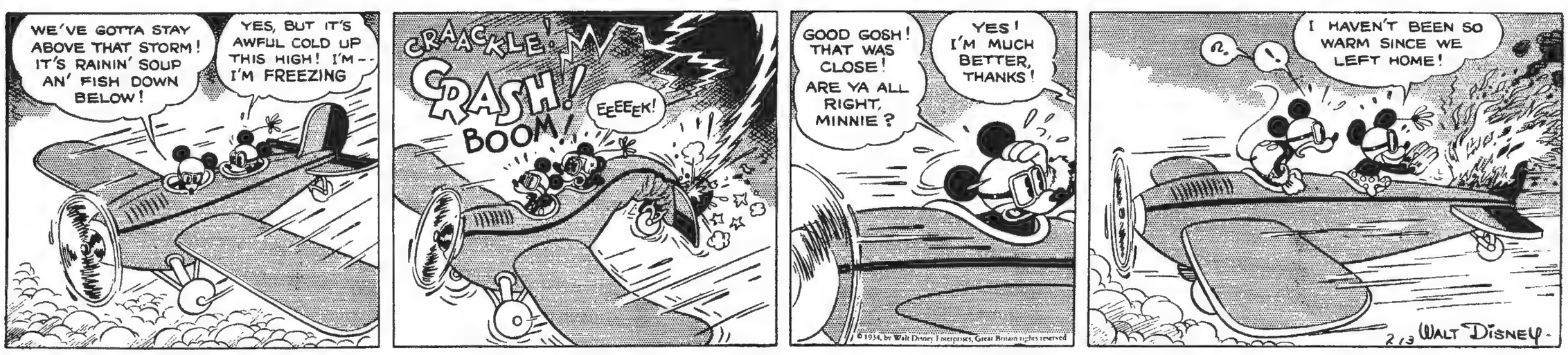
MAYBE IT WAS MEANT FOR US AN' THEY WERE PAYING US FOR THE FOOD WE BROUGHT TO ROCK LEDGE!
DON'T KID YERSELF!
TH' ONLY THING THAT WAS MEANT FOR US WAS THEM BULLETS!
2-9
WALT DISNEY


DOGGONE IT, MINNIE! IT'S GETTIN' SO FOGGY I CAN'T SEE NUTHIN'!
YES, AND COLD, TOO! I'M NEARLY FROZEN!
YA KNOW IT STRIKES ME FUNNY! HERE WE ARE -- COLD AND HUNGRY AN' OUR GAS RUNNIN' LOW! AN' YET WE'VE GOT TWO SACKS FULL O' GOLD! AIN'T THAT SILLY?
BWOOOM!
CRRACK!
MINNIE! THIS ISN'T FOG AT ALL -- IT'S CLOUDS! - WE'RE GETTIN' INTO ANOTHER STORM!
WELL -- WHAT DO YOU WANT ME TO DO ABOUT IT? BLOW IT AWAY?
2-10 WALT DISNEY


HEADED FOR HOME MICKEY AND MINNIE RUN INTO A TERRIFIC THUNDER-STORM!
CRRRACKK!
BWOOOM!!
BOY, HOWDY! THAT'S TOO CLOSE FOR COMFORT!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved.
F'GOSH SAKES! NOW WHAT? IT FEELS LIKE AN EARTHQUAKE!
TH MOTOR SOUNDS O.K. TH' CONTROLS ARE WORKIN', BUT TH' PLANE'S SHAKIN' TO PIECES! DO YA THINK WE GOT HIT, MINNIE?
N-N-N-NO!
B-B-B-BUT I'M S-S-S-SCARED WE'RE G-G-G-GOING TO B-B-BE!
2-12 WALT DISNEY


WE'VE GOTTA STAY ABOVE THAT STORM! IT'S RAININ' SOUP AN' FISH DOWN BELOW!
YES, BUT IT'S AWFUL COLD UP THIS HIGH! I'M -- I'M FREEZING
CRAACKLE!
CRASH!
BOOM!
EEEEEK!
GOOD GOSH! THAT WAS CLOSE! ARE YA ALL RIGHT, MINNIE?
YES! I'M MUCH BETTER, THANKS!
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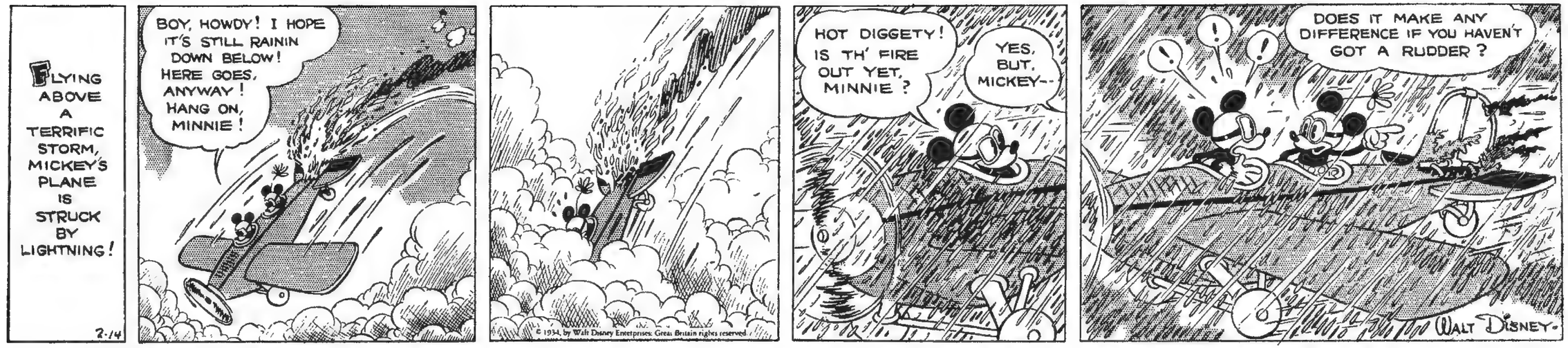
I HAVEN'T BEEN SO WARM SINCE WE LEFT HOME!
2-13 WALT DISNEY


FLYING ABOVE A TERRIFIC STORM, MICKEY'S PLANE IS STRUCK BY LIGHTNING!
2-14
BOY, HOWDY! I HOPE IT'S STILL RAININ DOWN BELOW! HERE GOES, ANYWAY! HANG ON, MINNIE!
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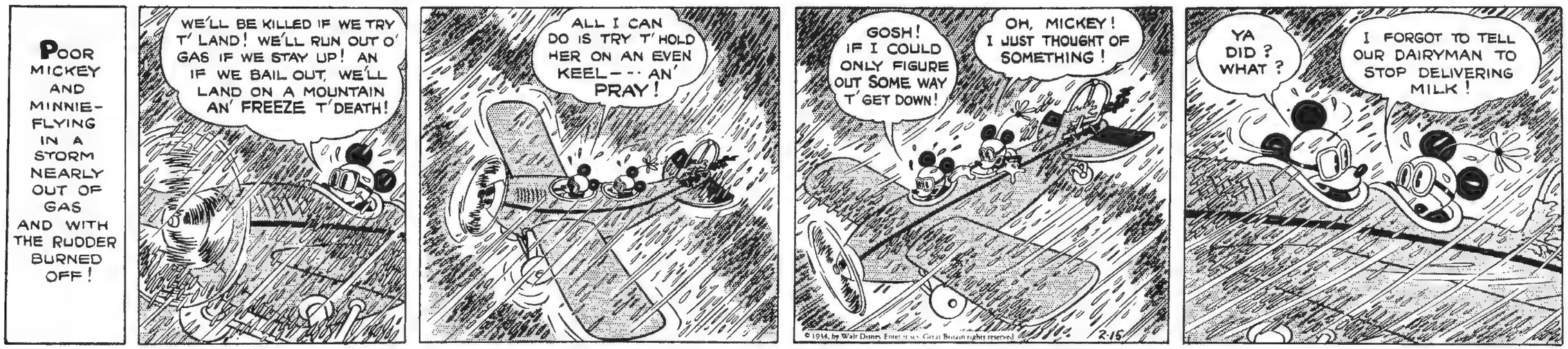
HOT DIGGETY! IS TH' FIRE OUT YET, MINNIE?
YES, BUT, MICKEY--
!
!
DOES IT MAKE ANY DIFFERENCE IF YOU HAVEN'T GOT A RUDDER?
WALT DISNEY


POOR MICKEY AND MINNIE-FLYING IN A STORM NEARLY OUT OF GAS AND WITH THE RUDDER BURNED OFF!
WE'LL BE KILLED IF WE TRY T' LAND! WE'LL RUN OUT O' GAS IF WE STAY UP! AN IF WE BAIL OUT, WE'LL LAND ON A MOUNTAIN AN' FREEZE T'DEATH!
ALL I CAN DO IS TRY T' HOLD HER ON AN EVEN KEEL--- AN' PRAY!
GOSH! IF I COULD ONLY FIGURE OUT SOME WAY T' GET DOWN!
OH, MICKEY! I JUST THOUGHT OF SOMETHING!
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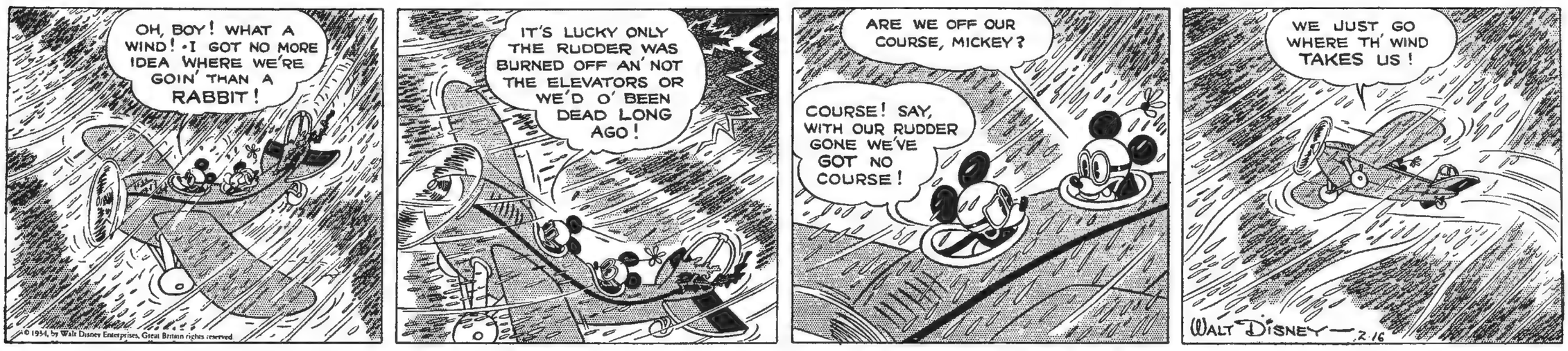
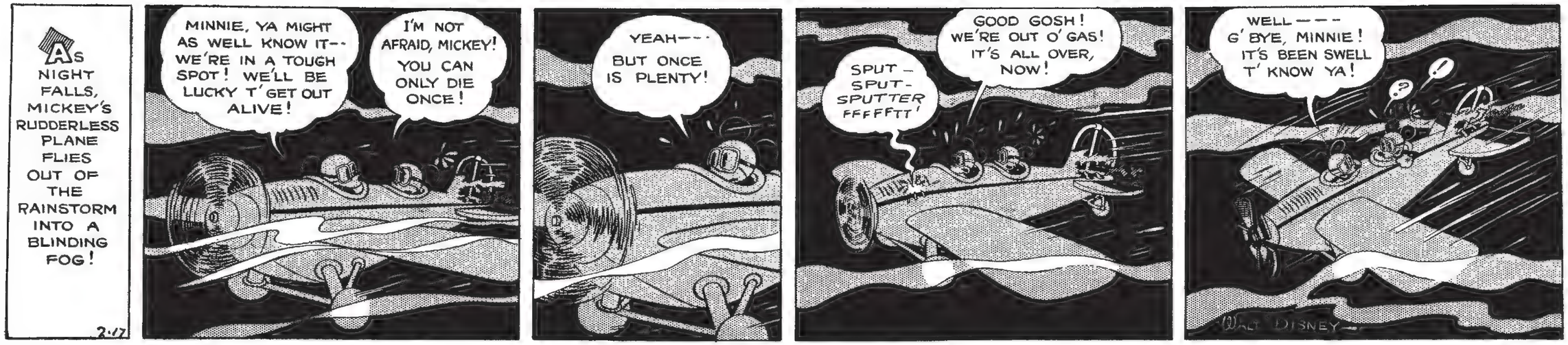
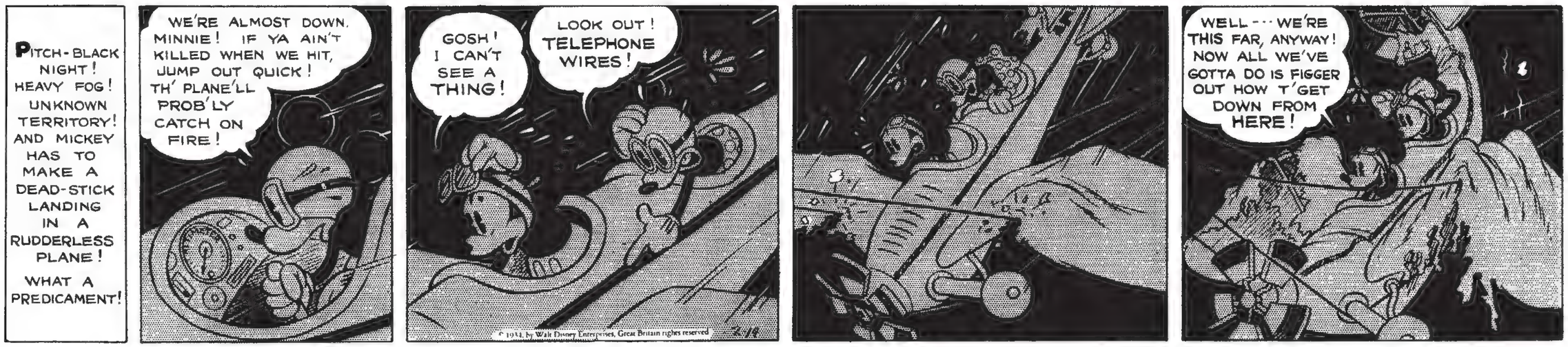
2-15
YA DID? WHAT?
I FORGOT TO TELL OUR DAIRYMAN TO STOP DELIVERING MILK!


OH, BOY! WHAT A WIND! I GOT NO MORE IDEA WHERE WE'RE GOIN' THAN A RABBIT!
© 1934, by Walt Disney Enterprises. Great Britain rights reserved.
IT'S LUCKY ONLY THE RUDDER WAS BURNED OFF AN' NOT THE ELEVATORS OR WE'D O' BEEN DEAD LONG AGO!
ARE WE OFF OUR COURSE, MICKEY?
COURSE! SAY, WITH OUR RUDDER GONE WE'VE GOT NO COURSE!
WE JUST GO WHERE TH' WIND TAKES US!
WALT DISNEY
2-16


AS NIGHT FALLS, MICKEY'S RUDDERLESS PLANE FLIES OUT OF THE RAINSTORM INTO A BLINDING FOG!
MINNIE, YA MIGHT AS WELL KNOW IT-- WE'RE IN A TOUGH SPOT! WE'LL BE LUCKY T'GET OUT ALIVE!
I'M NOT AFRAID, MICKEY! YOU CAN ONLY DIE ONCE!
YEAH--- BUT ONCE IS PLENTY!
SPUT-SPUT-SPUTTER FFFFFTT'
GOOD GOSH! WE'RE OUT O' GAS! IT'S ALL OVER, NOW!
WELL--- G' BYE, MINNIE! IT'S BEEN SWELL T' KNOW YA!
?
!
2-17
WALT DISNEY


PITCH-BLACK NIGHT! HEAVY FOG! UNKNOWN TERRITORY! AND MICKEY HAS TO MAKE A DEAD-STICK LANDING IN A RUDDERLESS PLANE! WHAT A PREDICAMENT!
WE'RE ALMOST DOWN, MINNIE! IF YA AIN'T KILLED WHEN WE HIT, JUMP OUT QUICK! TH' PLANE'LL PROB'LY CATCH ON FIRE!
GOSH! I CAN'T SEE A THING!
LOOK OUT! TELEPHONE WIRES!
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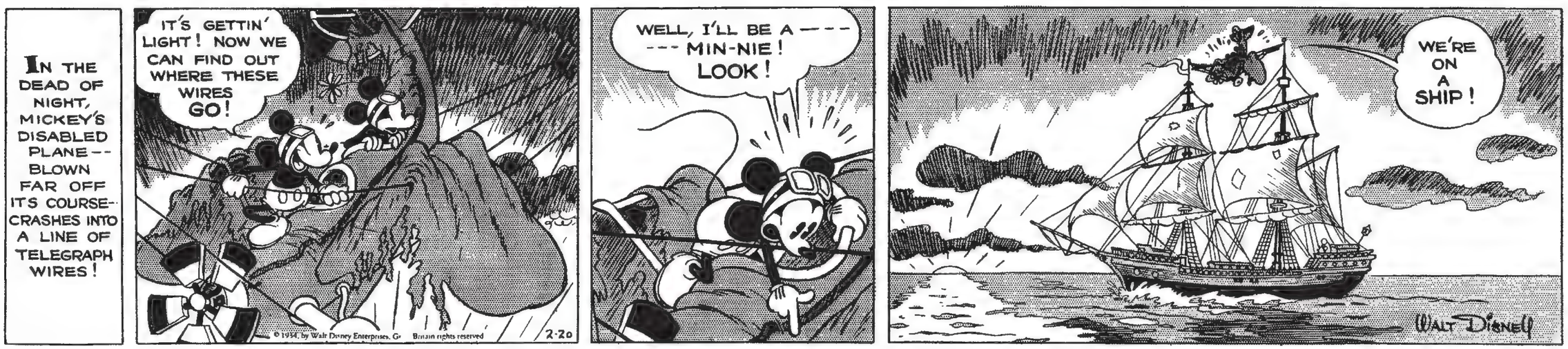
2-18
WELL--- WE'RE THIS FAR, ANYWAY! NOW ALL WE'VE GOTTA DO IS FIGGER OUT HOW T'GET DOWN FROM HERE!


IN THE DEAD OF NIGHT, MICKEY'S DISABLED PLANE-- BLOWN FAR OFF ITS COURSE-- CRASHES INTO A LINE OF TELEGRAPH WIRES!
IT'S GETTIN' LIGHT! NOW WE CAN FIND OUT WHERE THESE WIRES GO!
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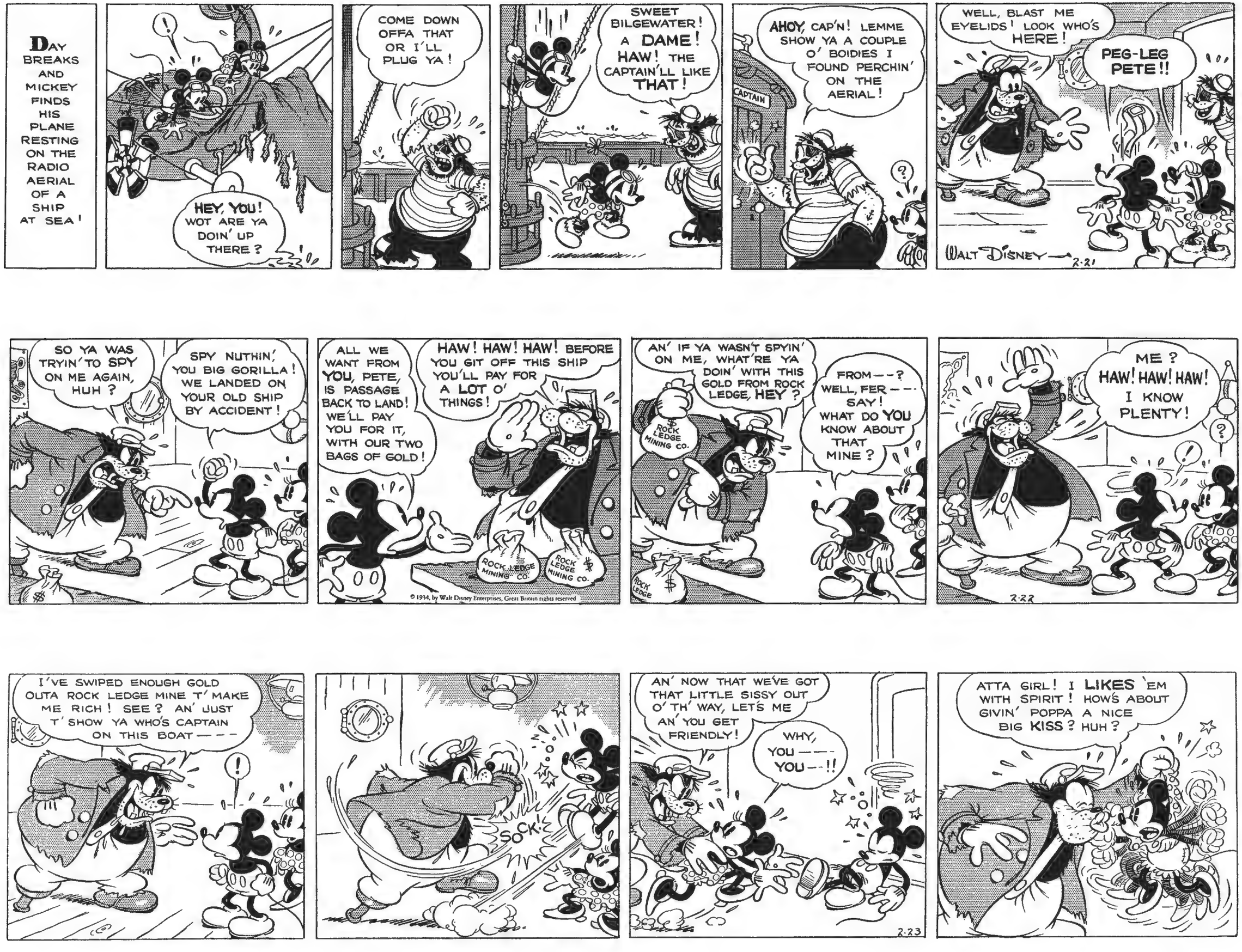
2-20
WELL, I'LL BE A--- --- MIN-NIE! LOOK!
WE'RE ON A SHIP!
WALT DISNEY


DAY BREAKS AND MICKEY FINDS HIS PLANE RESTING ON THE RADIO AERIAL OF A SHIP AT SEA!
HEY, YOU! WOT ARE YA DOIN' UP THERE?
COME DOWN OFFA THAT OR I'LL PLUG YA!
SWEET BILGEWATER! A DAME! HAW! THE CAPTAIN'LL LIKE THAT!
CAPTAIN
AHOY, CAP'N! LEMME SHOW YA A COUPLE O' BOIDIES I FOUND PERCHIN' ON THE AERIAL!
WELL, BLAST ME EYELIDS! LOOK WHO'S HERE!
PEG-LEG PETE!!
WALT DISNEY 2-21
SO YA WAS TRYIN' TO SPY ON ME AGAIN, HUH?
SPY NUTHIN', YOU BIG GORILLA! WE LANDED ON YOUR OLD SHIP BY ACCIDENT!
ALL WE WANT FROM YOU, PETE, IS PASSAGE BACK TO LAND! WE'LL PAY YOU FOR IT, WITH OUR TWO BAGS OF GOLD!
HAW! HAW! HAW! BEFORE YOU GIT OFF THIS SHIP YOU'LL PAY FOR A LOT O' THINGS!
ROCK LEDGE MINING CO.
ROCK LEDGE MINING CO.
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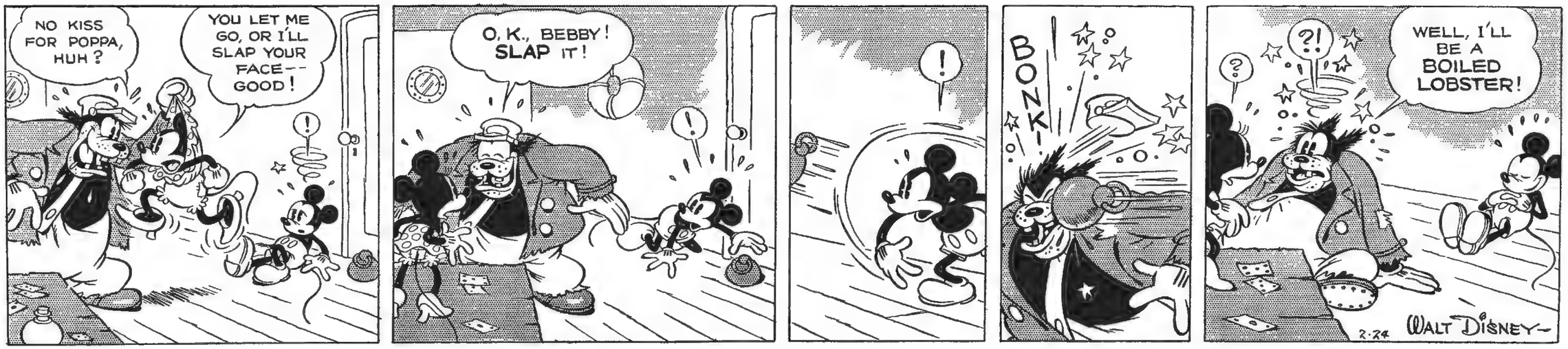
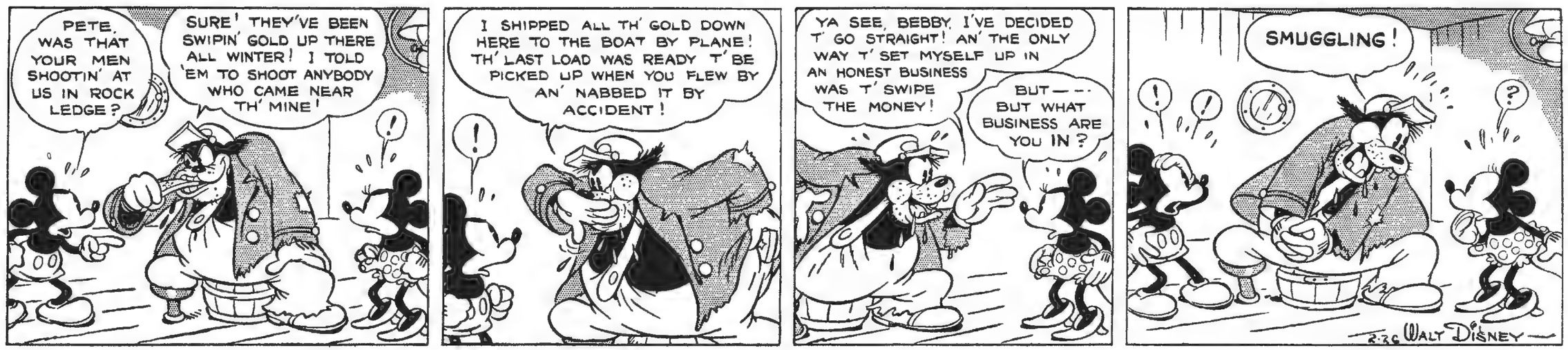
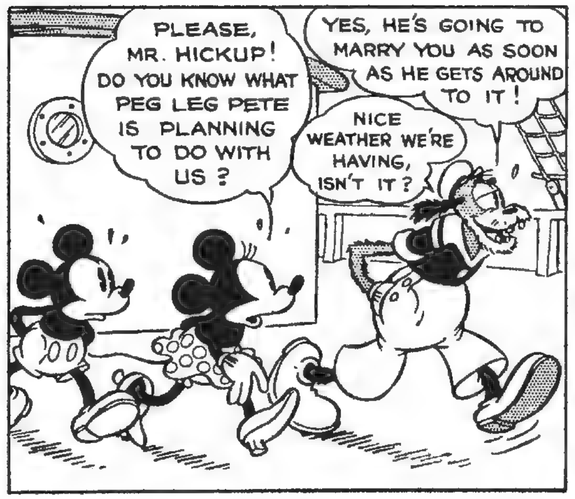
AN' IF YA WASN'T SPYIN' ON ME, WHAT'RE YA DOIN' WITH THIS GOLD FROM ROCK LEDGE, HEY?
ROCK LEDGE MINING CO.
ROCK LEDGE
FROM---? WELL, FER--- SAY! WHAT DO YOU KNOW ABOUT THAT MINE?
ME? HAW! HAW! HAW! I KNOW PLENTY!
2-22
I'VE SWIPED ENOUGH GOLD OUTA ROCK LEDGE MINE T' MAKE ME RICH! SEE? AN' JUST T' SHOW YA WHO'S CAPTAIN ON THIS BOAT---
SOCK!
AN' NOW THAT WE'VE GOT THAT LITTLE SISSY OUT O' TH' WAY, LET'S ME AN' YOU GET FRIENDLY!
WHY, YOU--- YOU--!!
2-23
ATTA GIRL! I LIKES 'EM WITH SPIRIT! HOW'S ABOUT GIVIN' POPPA A NICE BIG KISS? HUH?

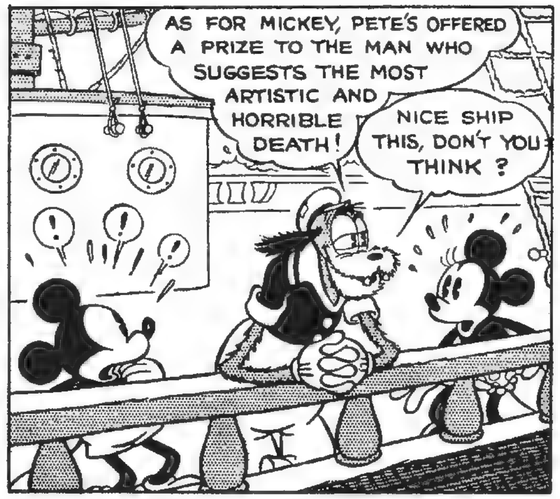


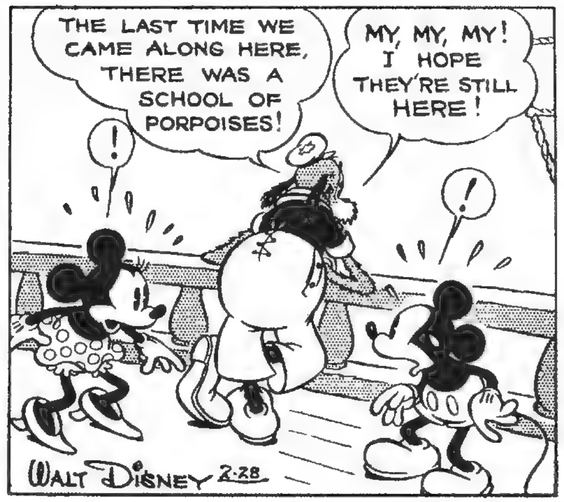


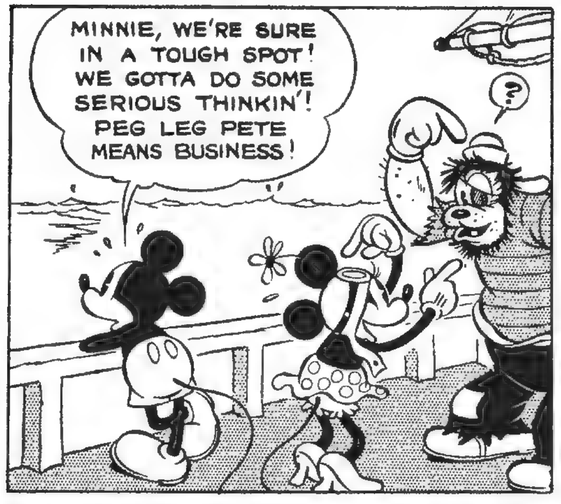
32. THE CAPTIVE CASTAWAYS

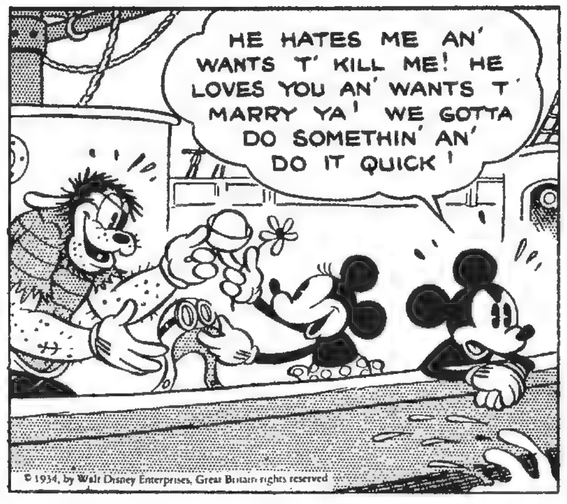
SAY, HICKUP! IS IT ALL RIGHT FOR MINNIE AN' ME T' GO OUT ON DECK?
OH, YEAH! SURE! I FORGOT! THAT'S WHAT I CAME IN TO (WOOP! PARDON!) TELL YOU!


PLEASE, MR. HICKUP! DO YOU KNOW WHAT PEG LEG PETE IS PLANNING TO DO WITH US?
YES, HE'S GOING TO MARRY YOU AS SOON AS HE GETS AROUND TO IT!
NICE WEATHER WE'RE HAVING, ISN'T IT?


AS FOR MICKEY, PETE'S OFFERED A PRIZE TO THE MAN WHO SUGGESTS THE MOST ARTISTIC AND HORRIBLE DEATH!
NICE SHIP THIS, DON'T YOU THINK?


THE LAST TIME WE CAME ALONG HERE, THERE WAS A SCHOOL OF PORPOISES!
MY, MY, MY! I HOPE THEY'RE STILL HERE!
WALT DISNEY 2-28


MINNIE, WE'RE SURE IN A TOUGH SPOT! WE GOTTA DO SOME SERIOUS THINKIN'! PEG LEG PETE MEANS BUSINESS!
?


HE HATES ME AN' WANTS T' KILL ME! HE LOVES YOU AN' WANTS T' MARRY YA! WE GOTTA DO SOMETHIN' AN' DO IT QUICK!
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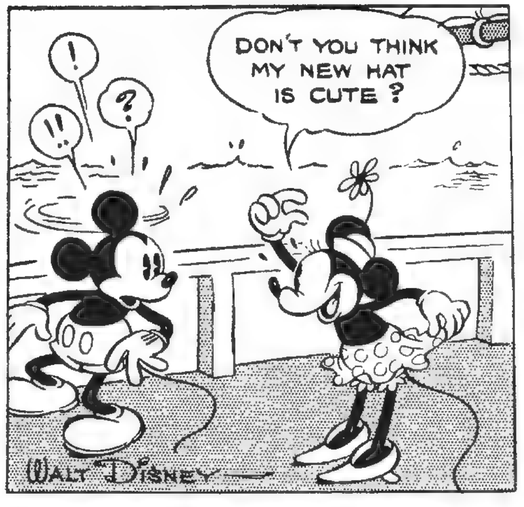
WE'RE IN DANGER EVERY MINUTE WE'RE ON BOARD! SHALL WE TRY TO ESCAPE IN A LIFEBOAT OR SHALL WE START FIGHTIN'?

WHAT DO YOU THINK ABOUT IT?
PARDON ME, MICKEY! I DIDN'T HEAR A WORD YOU SAID!
3-1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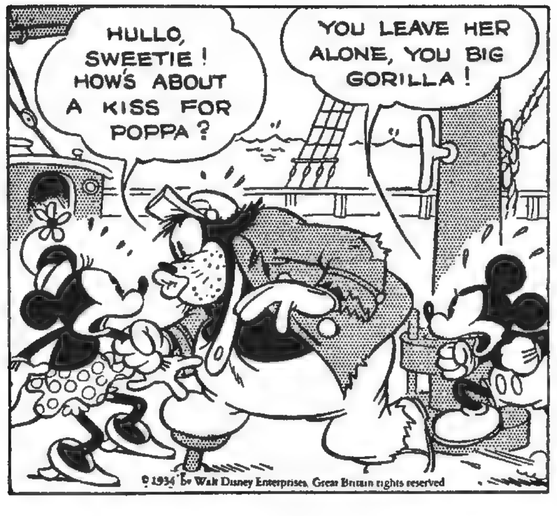
?
!!
DON'T YOU THINK MY NEW HAT IS CUTE?
WALT DISNEY


HULLO, SWEETIE! HOW'S ABOUT A KISS FOR POPPA?
YOU LEAVE HER ALONE, YOU BIG GORILLA!
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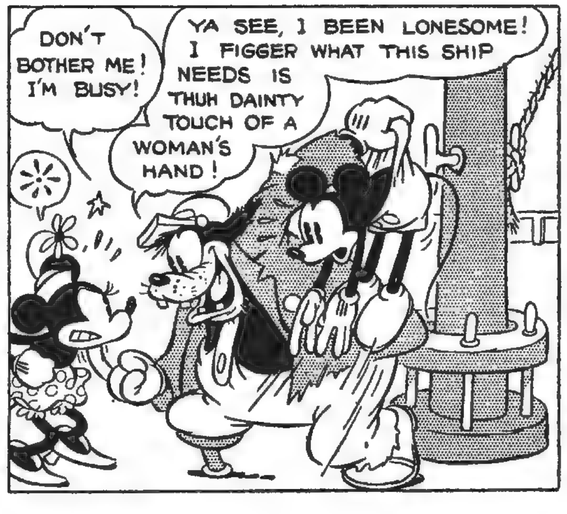
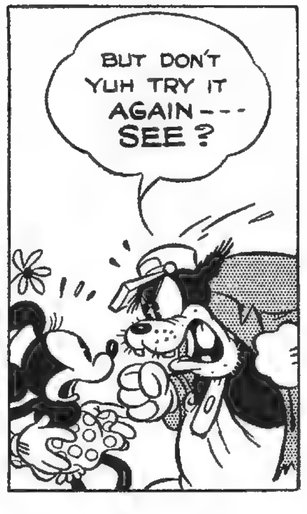
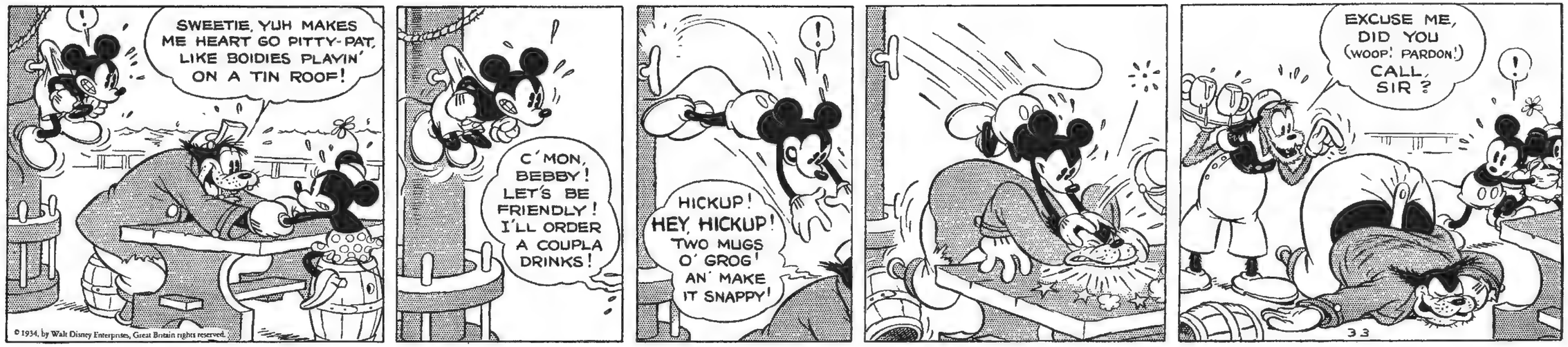

DON'T BOTHER ME! I'M BUSY!
YA SEE, I BEEN LONESOME! I FIGGER WHAT THIS SHIP NEEDS IS THUH DAINTY TOUCH OF A WOMAN'S HAND!

WELL, HERE'S A TOUCH ---- AND HERE'S ANOTHER!
SMACK!
3-2

HAW! HAW! HAW! THAT'S THUH SPIRIT! SLAP MY FACE --- I LIKES IT!!
!


BUT DON'T YUH TRY IT AGAIN --- SEE?


SWEETIE, YUH MAKES ME HEART GO PITTY-PAT, LIKE BOIDIES PLAYIN' ON A TIN ROOF!
C'MON, BEBBY! LET'S BE FRIENDLY! I'LL ORDER A COUPLA DRINKS!
HICKUP! HEY, HICKUP! TWO MUGS O' GROG! AN' MAKE IT SNAPPY!
EXCUSE ME, DID YOU (WOOP! PARDON!) CALL, SIR?
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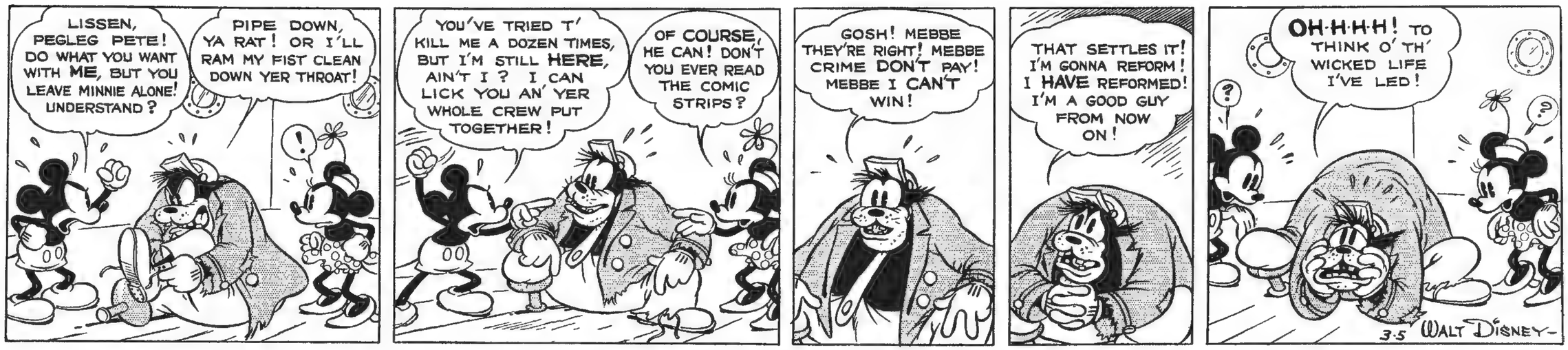
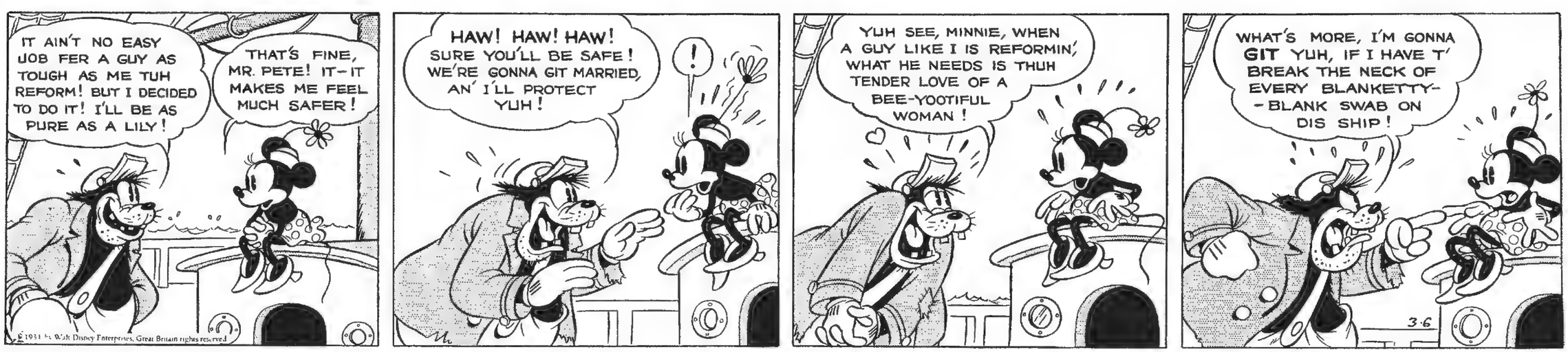
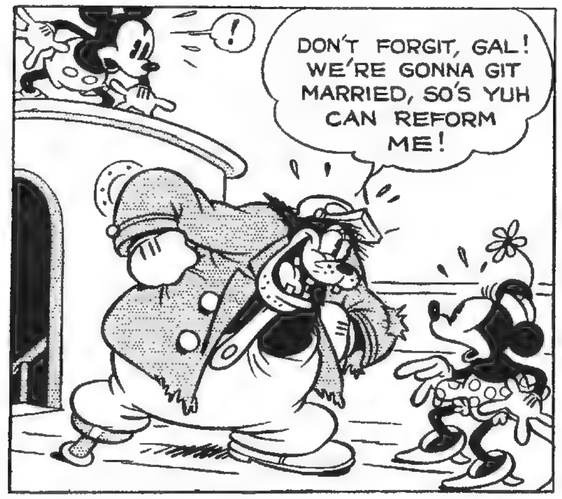
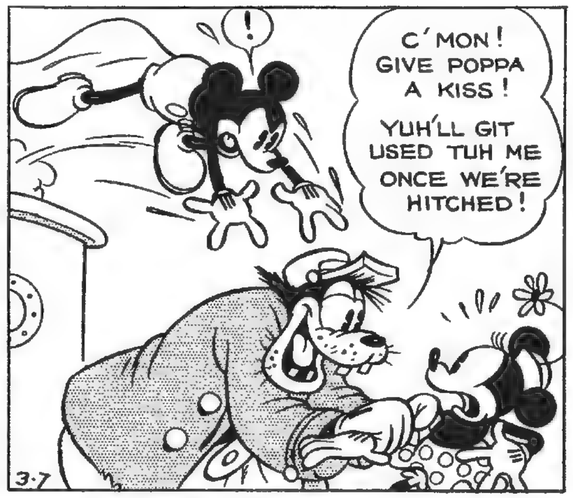
3.3


LISSEN, PEGLEG PETE! DO WHAT YOU WANT WITH ME, BUT YOU LEAVE MINNIE ALONE! UNDERSTAND?
PIPE DOWN, YA RAT! OR I'LL RAM MY FIST CLEAN DOWN YER THROAT!
YOU'VE TRIED T' KILL ME A DOZEN TIMES, BUT I'M STILL HERE, AIN'T I? I CAN LICK YOU AN' YER WHOLE CREW PUT TOGETHER!
OF COURSE, HE CAN! DON'T YOU EVER READ THE COMIC STRIPS?
GOSH! MEBBE THEY'RE RIGHT! MEBBE CRIME DON'T PAY! MEBBE I CAN'T WIN!
THAT SETTLES IT! I'M GONNA REFORM! I HAVE REFORMED! I'M A GOOD GUY FROM NOW ON!
OH-H-H-H! TO THINK O' TH' WICKED LIFE I'VE LED!
3.5
WALT DISNEY

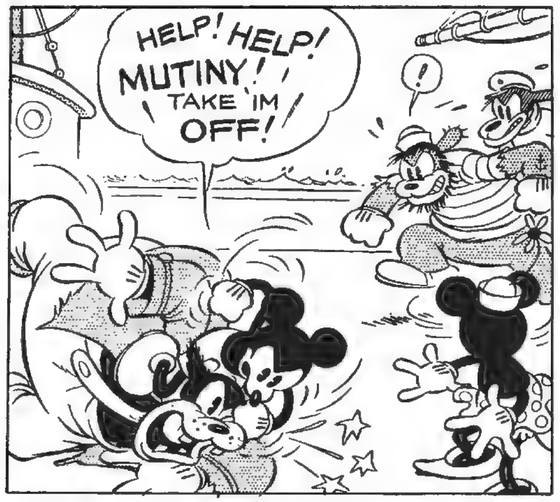

IT AIN'T NO EASY JOB FER A GUY AS TOUGH AS ME TUH REFORM! BUT I DECIDED TO DO IT! I'LL BE AS PURE AS A LILY!
THAT'S FINE, MR. PETE! IT-IT MAKES ME FEEL MUCH SAFER!
HAW! HAW! HAW! SURE YOU'LL BE SAFE! WE'RE GONNA GIT MARRIED, AN' I'LL PROTECT YUH!
YUH SEE, MINNIE, WHEN A GUY LIKE I IS REFORMIN', WHAT HE NEEDS IS THUH TENDER LOVE OF A BEE-YOOTIFUL WOMAN!
WHAT'S MORE, I'M GONNA GIT YUH, IF I HAVE T' BREAK THE NECK OF EVERY BLANKETTY--BLANK SWAB ON DIS SHIP!
3.6


DON'T FORGIT, GAL! WE'RE GONNA GIT MARRIED, SO'S YUH CAN REFORM ME!


C'MON! GIVE POPPA A KISS!
YUH'LL GIT USED TUH ME ONCE WE'RE HITCHED!
3-7

TAKE THAT, YOU BIG GORILLA! AN' THAT! AN' THAT!
HEY! LEGGO MY ----! HEY! CUT IT OUT! TAKE 'IM OFF! HEY!

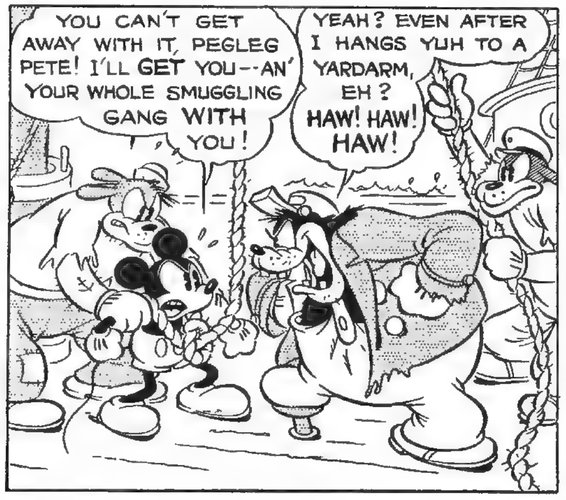
ALL HANDS ON DECK! ALL HANDS ON DECK! MUTINY! MUTINY!


HELP! HELP! MUTINY! TAKE 'IM OFF!

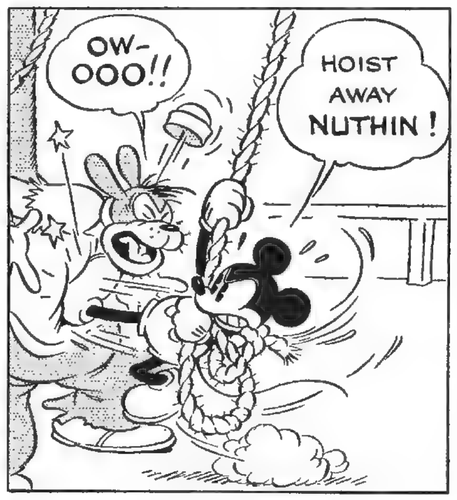
HE WAS MAKIN' LOVE TO MINNIE! LEMME GO! I'LL TEAR HIM APART!

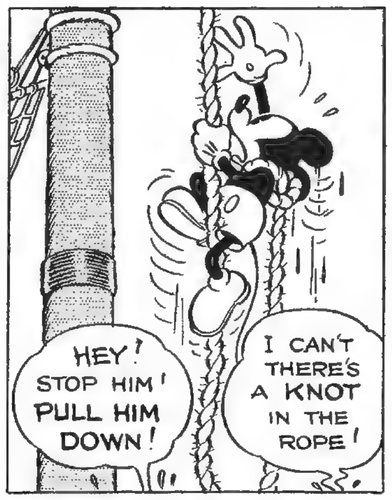
SOCK THUH CAPTAIN, WILL YUH? THAT'S MUTINY!

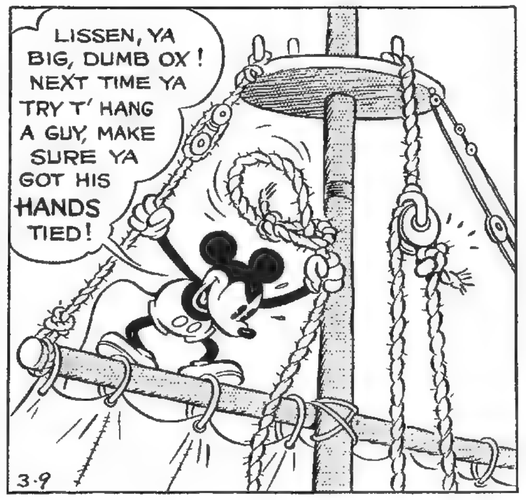
TAKE 'IM AWAY! AN' STRING HIM UP ON A YARDARM! I'LL SHOW YUH HOW WE TREAT MUTINEERS ON THIS SHIP!
3-8


YOU CAN'T GET AWAY WITH IT, PEGLEG PETE! I'LL GET YOU--AN' YOUR WHOLE SMUGGLING GANG WITH YOU!
YEAH? EVEN AFTER I HANGS YUH TO A YARDARM, EH? HAW! HAW! HAW!

AVAST, YUH SWABS! UP WITH THE MUTINEER! HOIST AWAY!


OW-OOO!!
HOIST AWAY NUTHIN!


HEY! STOP HIM! PULL HIM DOWN!
I CAN'T THERE'S A KNOT IN THE ROPE!


LISSEN, YA BIG, DUMB OX! NEXT TIME YA TRY T' HANG A GUY, MAKE SURE YA GOT HIS HANDS TIED!
3-9

UP AFTER HIM, YA SWABS! BRING 'IM DOWN, DEAD OR ALIVE!

YAAAAHH! COME ON UP! I DARE YA TO! I DARE YA TO!
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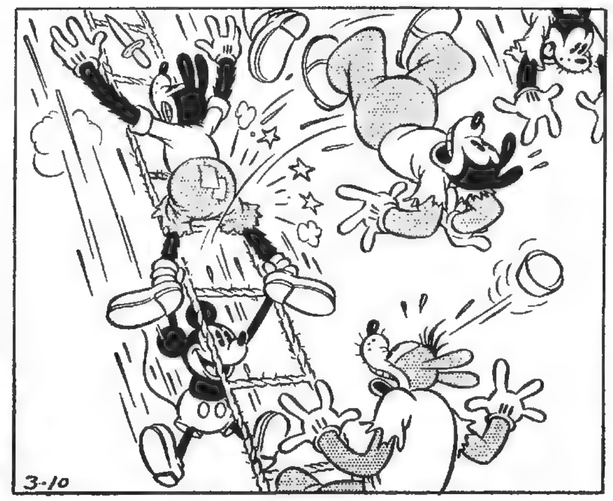
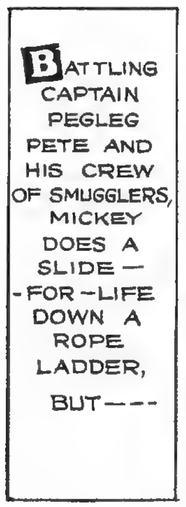
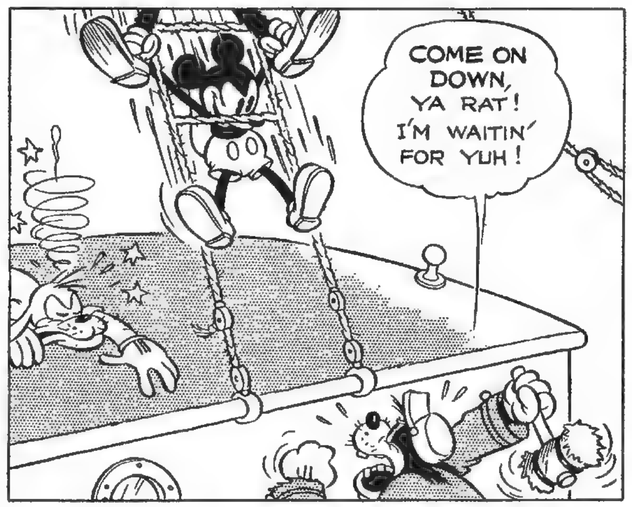
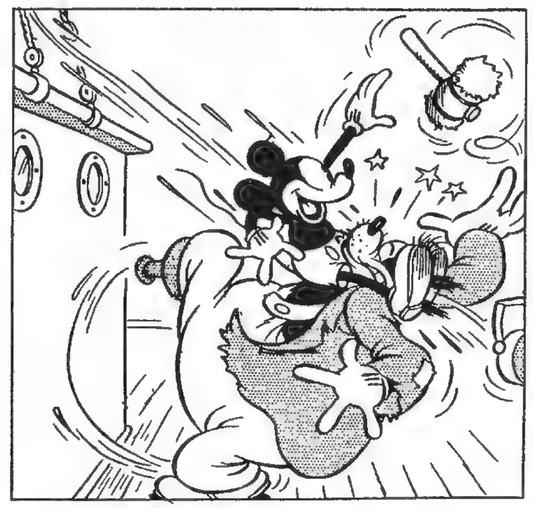
WELL-- I WARNED YA!


3-10


BATTLING CAPTAIN PEGLEG PETE AND HIS CREW OF SMUGGLERS, MICKEY DOES A SLIDE -- FOR -LIFE DOWN A ROPE LADDER, BUT---


COME ON DOWN, YA RAT! I'M WAITIN' FOR YUH!



HEY, GANG! COME ON! I'VE GOT HIM! I'VE GOT 'IM!
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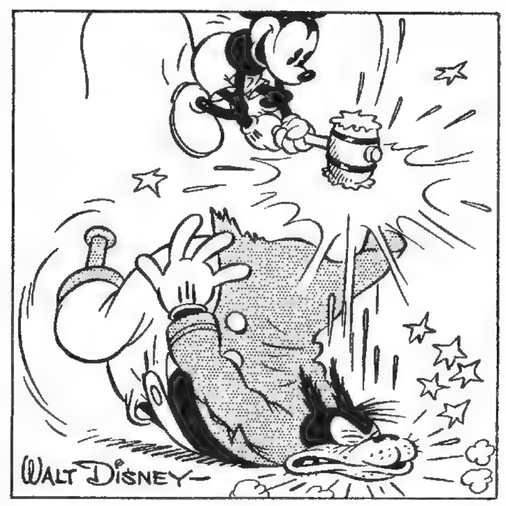
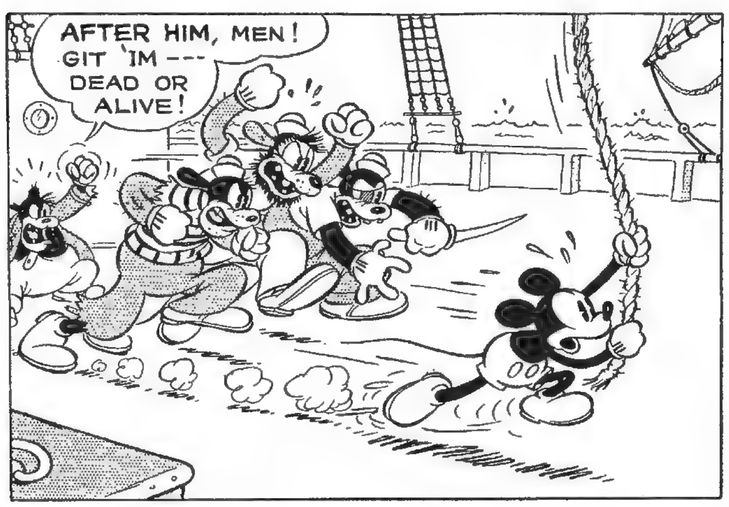
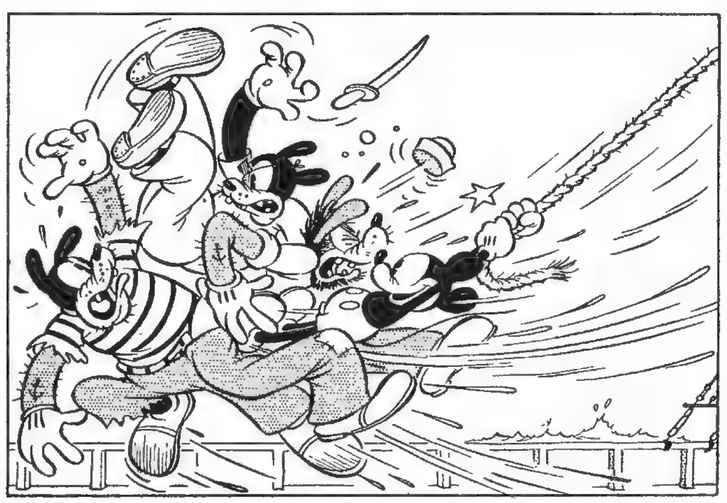
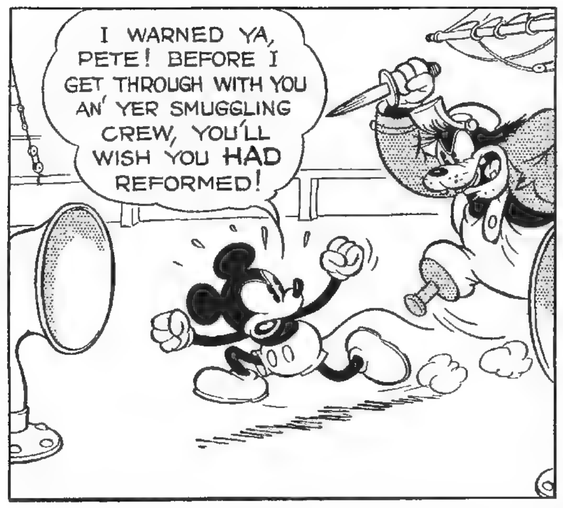

WALT DISNEY


AFTER HIM, MEN! GIT 'IM --- DEAD OR ALIVE!

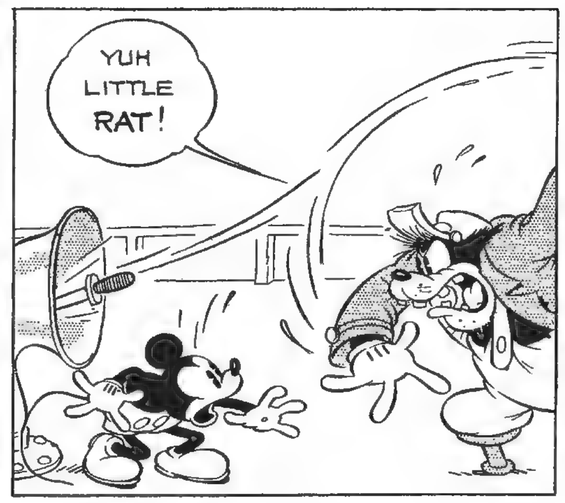
COME BACK, YA RAT--- AN' FIGHT!

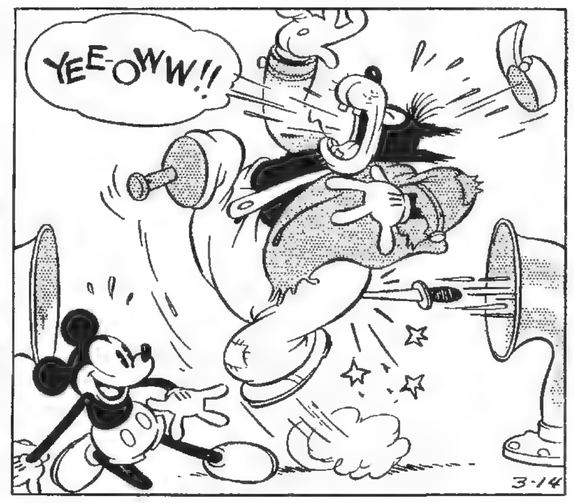
O. K.--- HAVE IT YER OWN WAY!
3-13

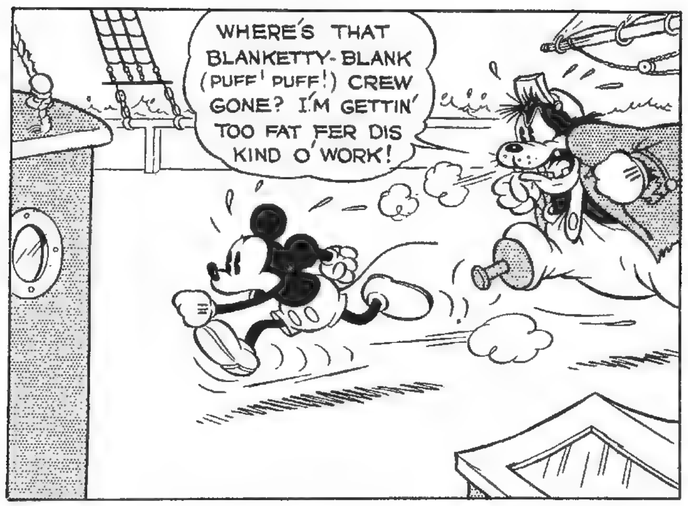


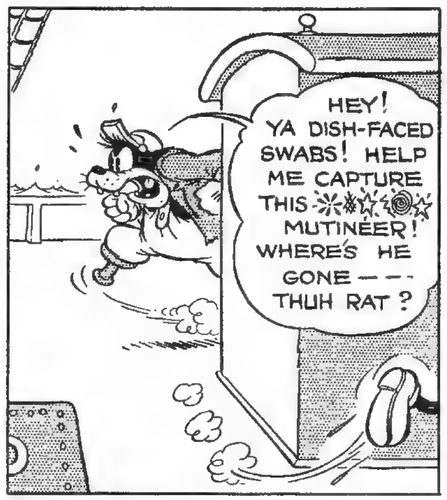

I WARNED YA, PETE! BEFORE I GET THROUGH WITH YOU AN' YER SMUGGLING CREW, YOU'LL WISH YOU HAD REFORMED!

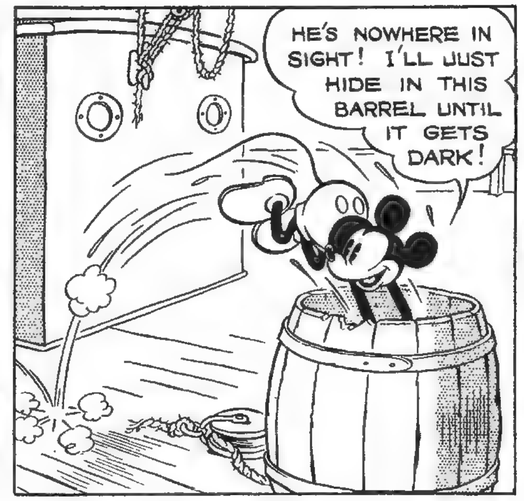
YEAH? WELL, HOW DO YUH LIKE THESE ONIONS?

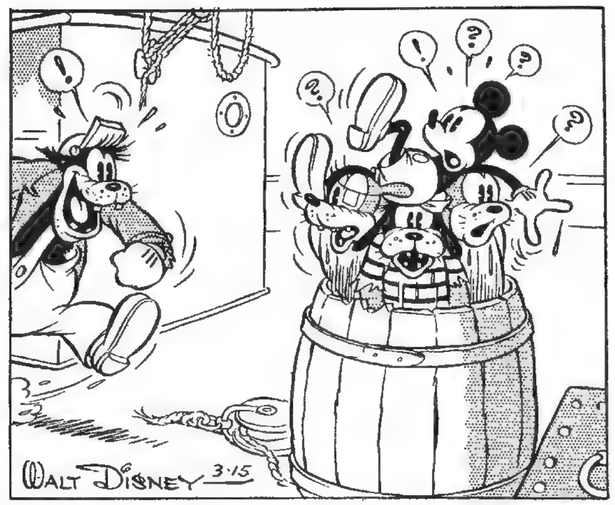

YUH LITTLE RAT!

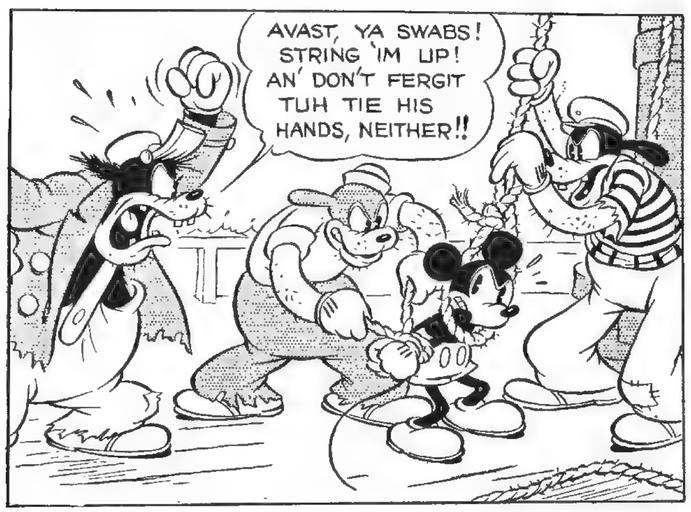

YEE-OWW!!
3-14


WHERE'S THAT BLANKETTY-BLANK (PUFF! PUFF!) CREW GONE? I'M GETTIN' TOO FAT FER DIS KIND O' WORK!


HEY! YA DISH-FACED SWABS! HELP ME CAPTURE THIS MUTINEER! WHERE'S HE GONE — — THUH RAT?


HE'S NOWHERE IN SIGHT! I'LL JUST HIDE IN THIS BARREL UNTIL IT GETS DARK!

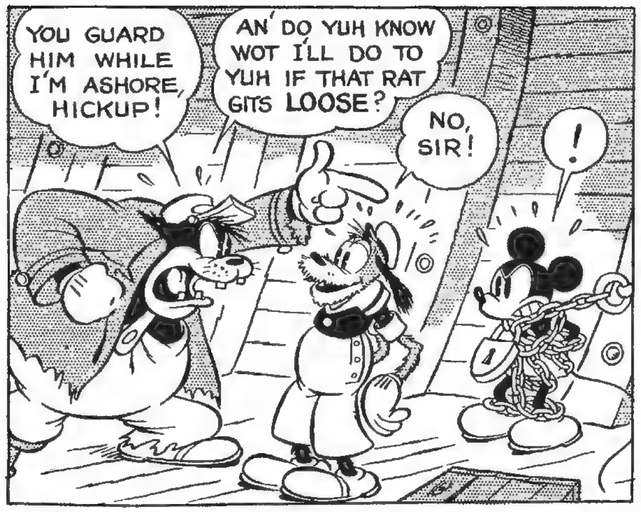

WALT DISNEY 3-15

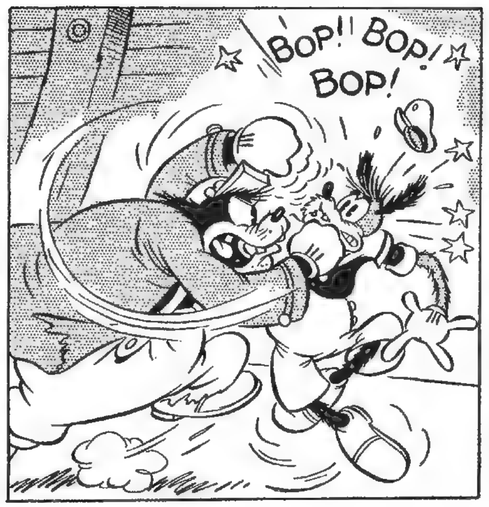

AVAST, YA SWABS! STRING 'IM UP! AN' DON'T FERGIT TUH TIE HIS HANDS, NEITHER!!

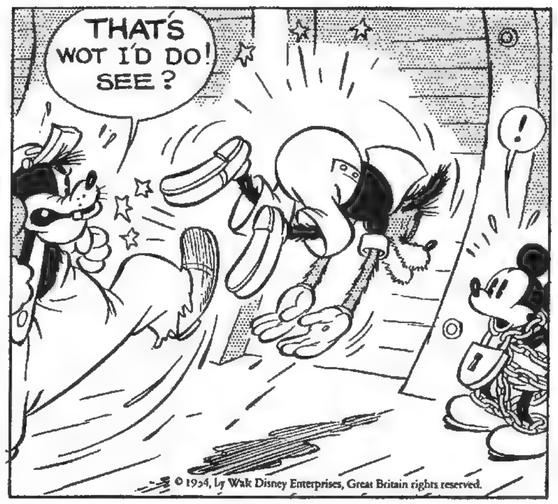
LAND AHOY! LAND AHOY!
WOT'S DAT?

SORRY TO INTERRUPT YOUR (WOOP! PARDON!) FUN, BUT WE'VE JUST SIGHTED TAKOOLI ISLAND!
WELL, BLAST ME EYELIDS!

PUT 'IM IN IRONS AN' THROW HIM IN THUH HOLD! WE'LL TEND TUH HIM ON TH' WAY BACK HOME!
3-16 WALT DISNEY


YOU GUARD HIM WHILE I'M ASHORE, HICKUP!
AN' DO YUH KNOW WOT I'LL DO TO YUH IF THAT RAT GITS LOOSE?
NO, SIR!
!


BOP!! BOP! BOP!


THAT'S WOT I'D DO! SEE?
!
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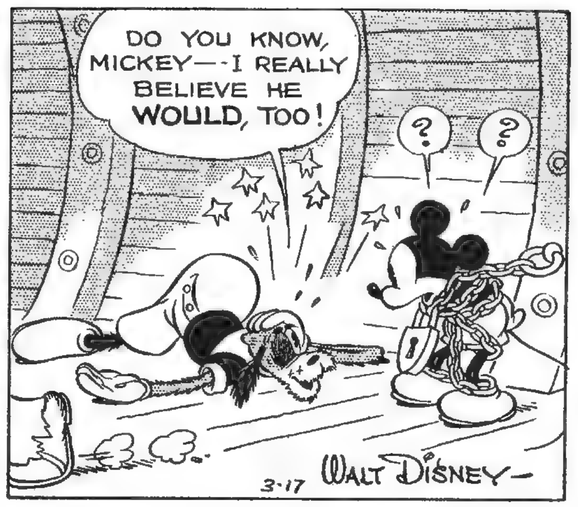
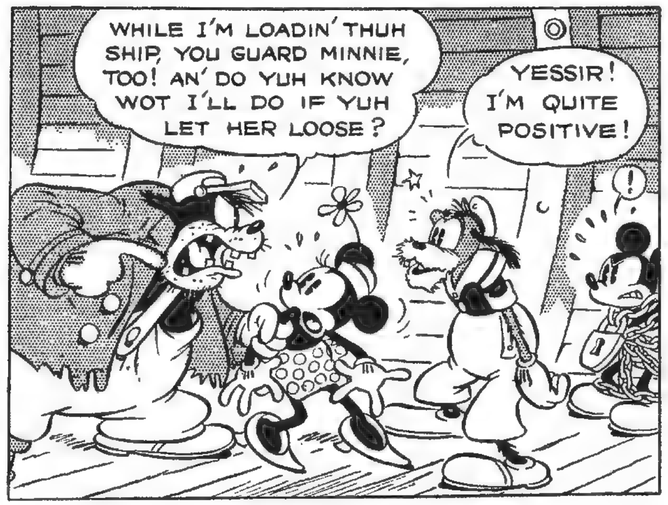
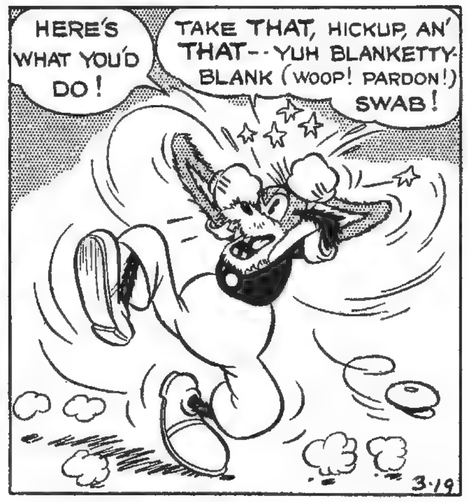
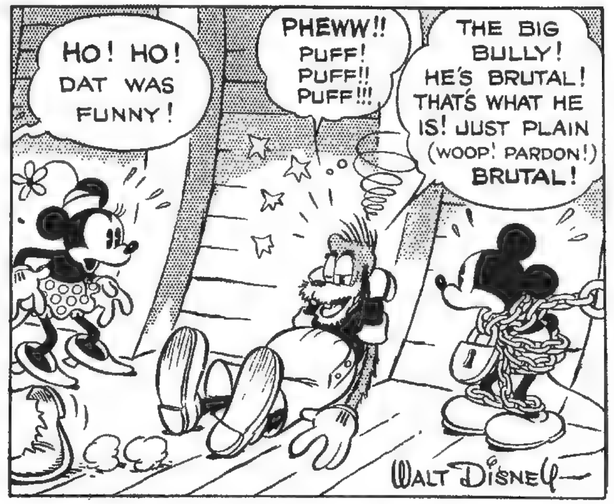

DO YOU KNOW, MICKEY--I REALLY BELIEVE HE WOULD, TOO!
?
?
3-17
WALT DISNEY

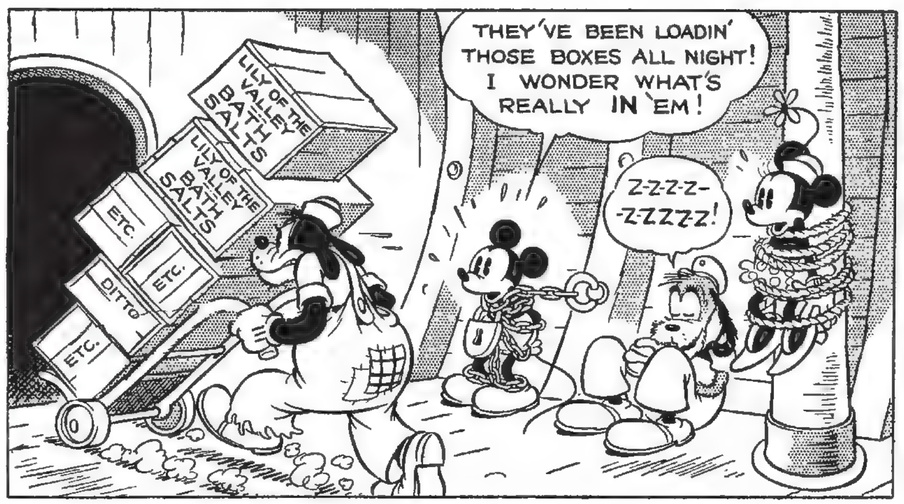

WHILE I'M LOADIN' THUH SHIP, YOU GUARD MINNIE, TOO! AN' DO YUH KNOW WOT I'LL DO IF YUH LET HER LOOSE?
YESSIR! I'M QUITE POSITIVE!
!

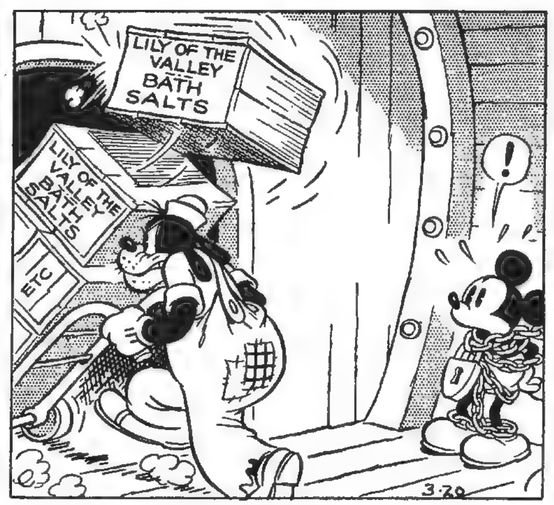

HERE'S WHAT YOU'D DO!
TAKE THAT, HICKUP, AN' THAT--YUH BLANKETY-BLANK (WOOP! PARDON!) SWAB!
3-19

IS THIS O.K, SIR? HOW'M I DOING?
HAW! HAW! HAW! I COULDN'T DO NO BETTER, MYSELF!

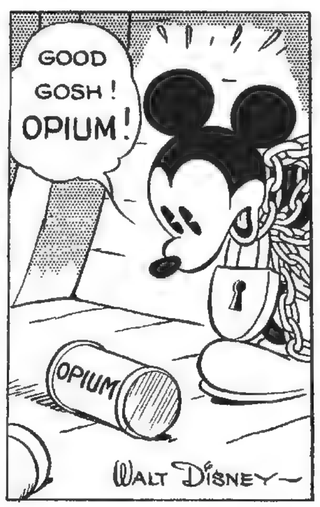

HO! HO! DAT WAS FUNNY!
PHEWW!! PUFF! PUFF!! PUFF!!!
THE BIG BULLY! HE'S BRUTAL! THAT'S WHAT HE IS! JUST PLAIN (WOOP! PARDON!) BRUTAL!
WALT DISNEY

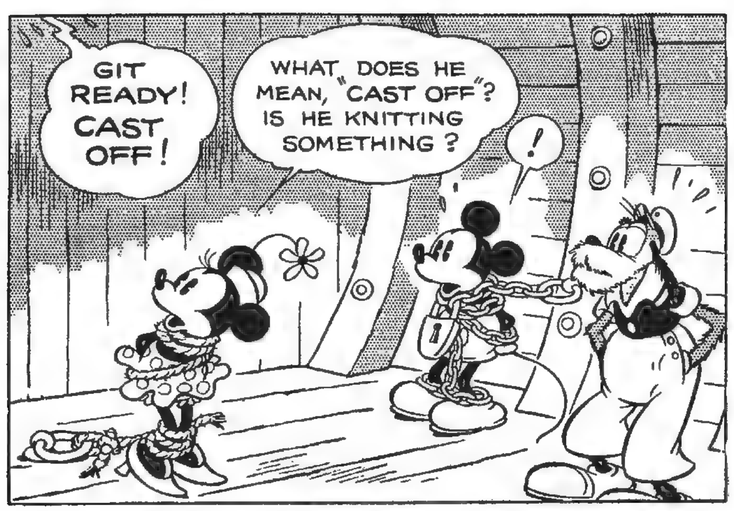
PEGLEG PETE'S SMUGGLING SHIP HAS LANDED AT TAKOOLI ISLAND, TO TAKE ON A CONTRABAND CARGO!

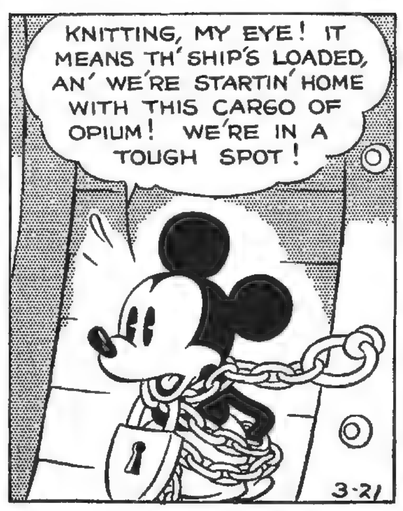

LILY OF THE VALLEY BATH SALTS
LILY OF THE VALLEY BATH SALTS
ETC.
ETC.
DITTO
ETC.
THEY'VE BEEN LOADIN' THOSE BOXES ALL NIGHT! I WONDER WHAT'S REALLY IN 'EM!
Z-Z-Z-Z-Z-Z-Z-Z-Z!

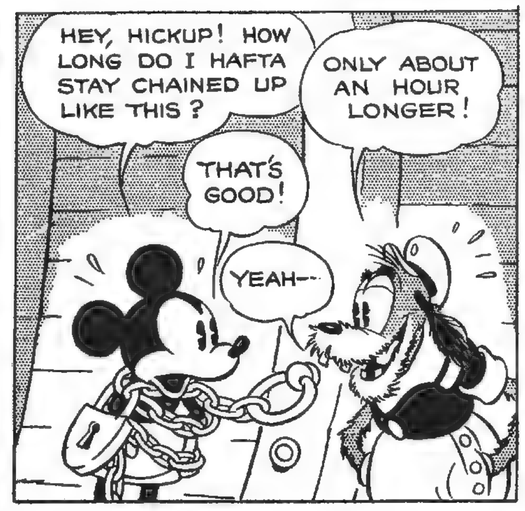

LILY OF THE VALLEY BATH SALTS
LILY OF THE VALLEY BATH SALTS
ETC
!
3-20

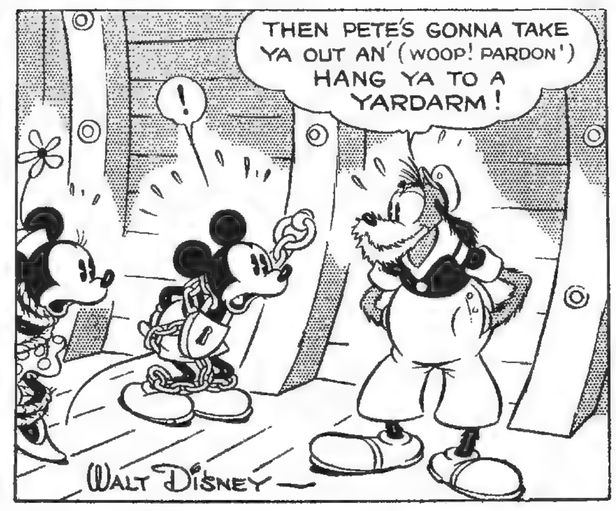
!

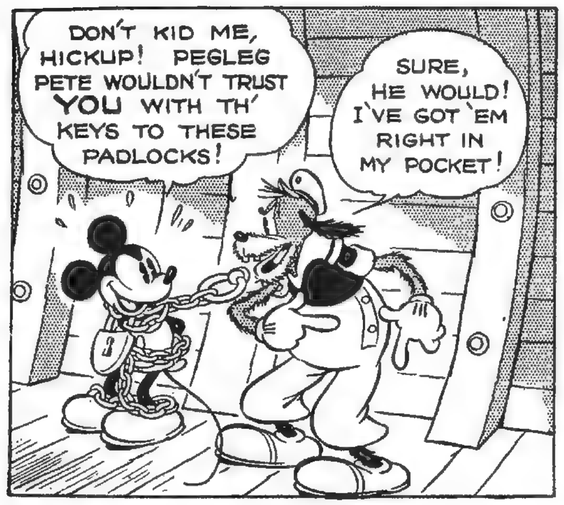

GOOD GOSH! OPIUM!
OPIUM
WALT DISNEY

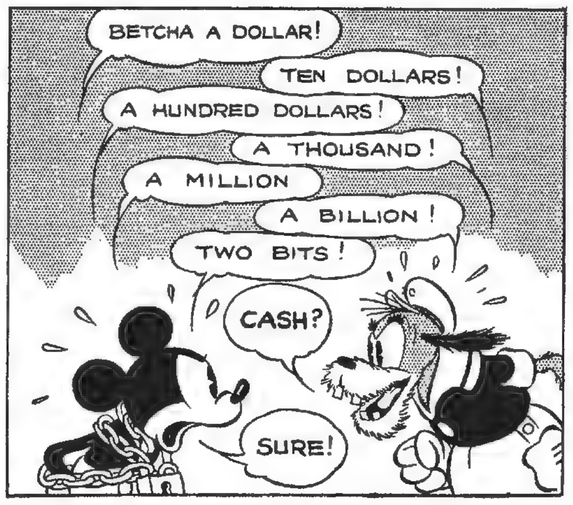

GIT READY! CAST OFF!
WHAT DOES HE MEAN, "CAST OFF"? IS HE KNITTING SOMETHING?
!

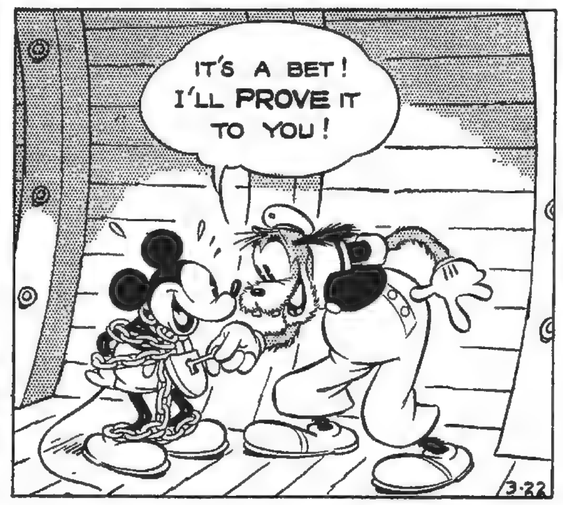

KNITTING, MY EYE! IT MEANS TH' SHIP'S LOADED, AN' WE'RE STARTIN' HOME WITH THIS CARGO OF OPIUM! WE'RE IN A TOUGH SPOT!
3-21


HEY, HICKUP! HOW LONG DO I HAFTA STAY CHAINED UP LIKE THIS?
ONLY ABOUT AN HOUR LONGER!
THAT'S GOOD!
YEAH—

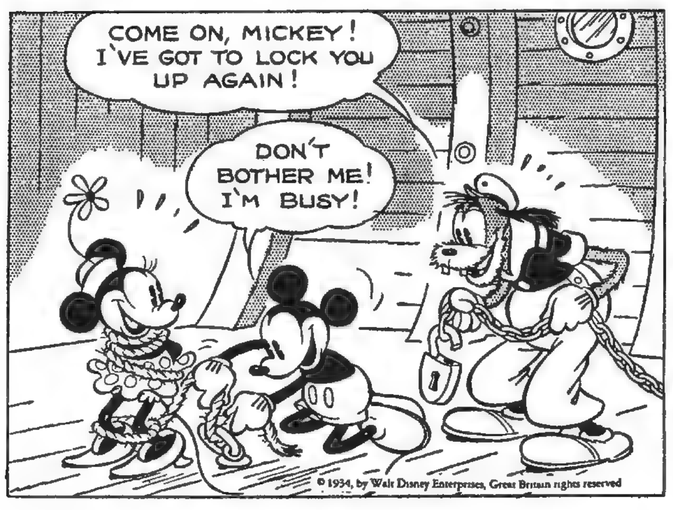

!
THEN PETE'S GONNA TAKE YA OUT AN' (WOOP! PARDON') HANG YA TO A YARDARM!
WALT DISNEY


DON'T KID ME, HICKUP! PEGLEG PETE WOULDN'T TRUST YOU WITH TH' KEYS TO THESE PADLOCKS!
SURE, HE WOULD! I'VE GOT 'EM RIGHT IN MY POCKET!


BETCHA A DOLLAR!
TEN DOLLARS!
A HUNDRED DOLLARS!
A THOUSAND!
A MILLION
A BILLION!
TWO BITS!
CASH?
SURE!


IT'S A BET! I'LL PROVE IT TO YOU!
3-22

O.K..! YOU WIN, HICKUP! I DIDN'T THINK YA COULD DO IT!
?
?
?
WALT DISNEY


COME ON, MICKEY! I'VE GOT TO LOCK YOU UP AGAIN!
DON'T BOTHER ME! I'M BUSY!
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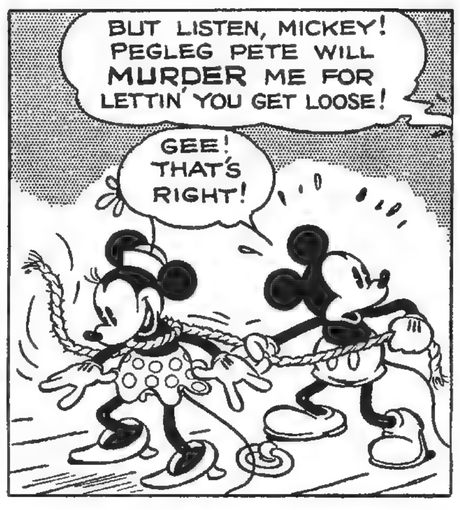
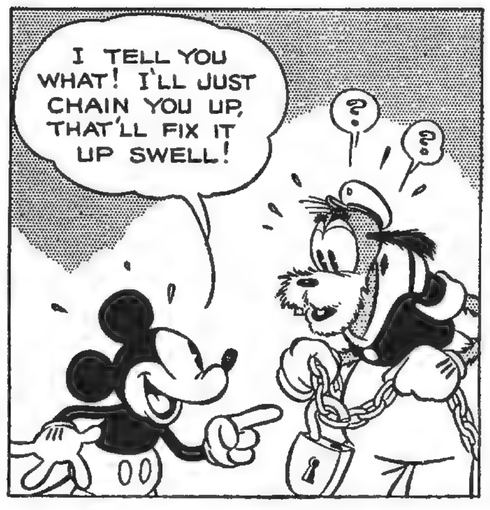
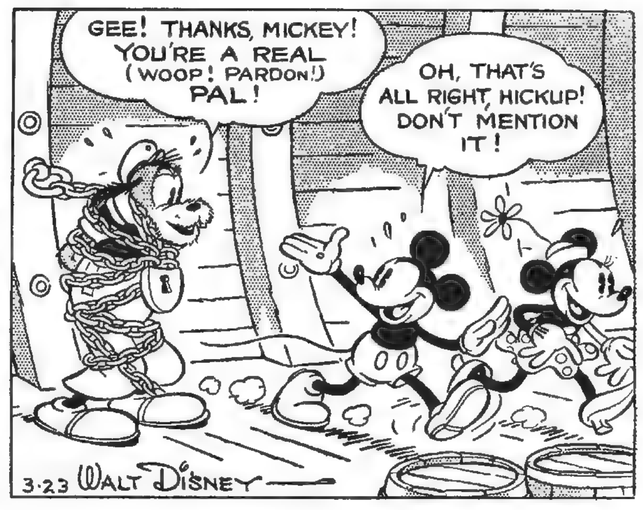
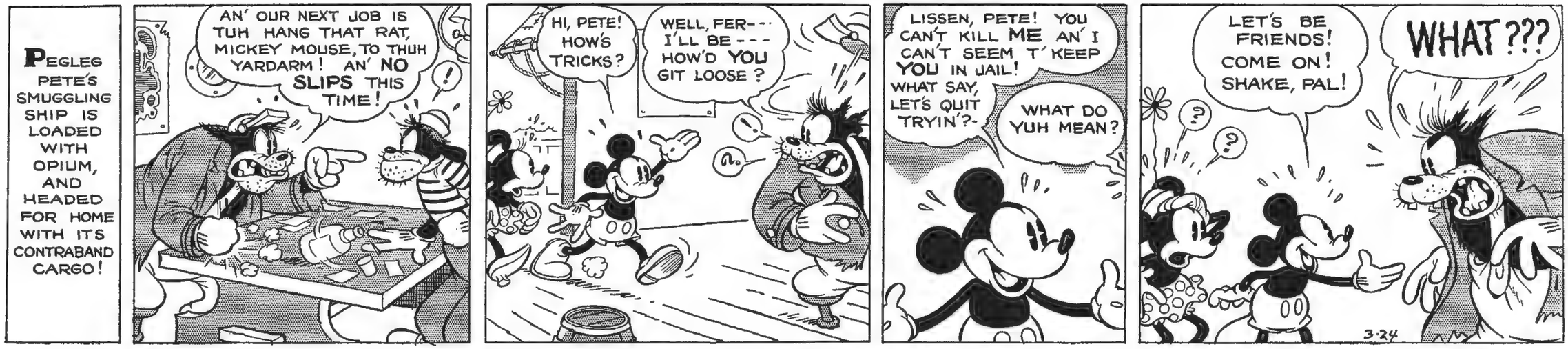
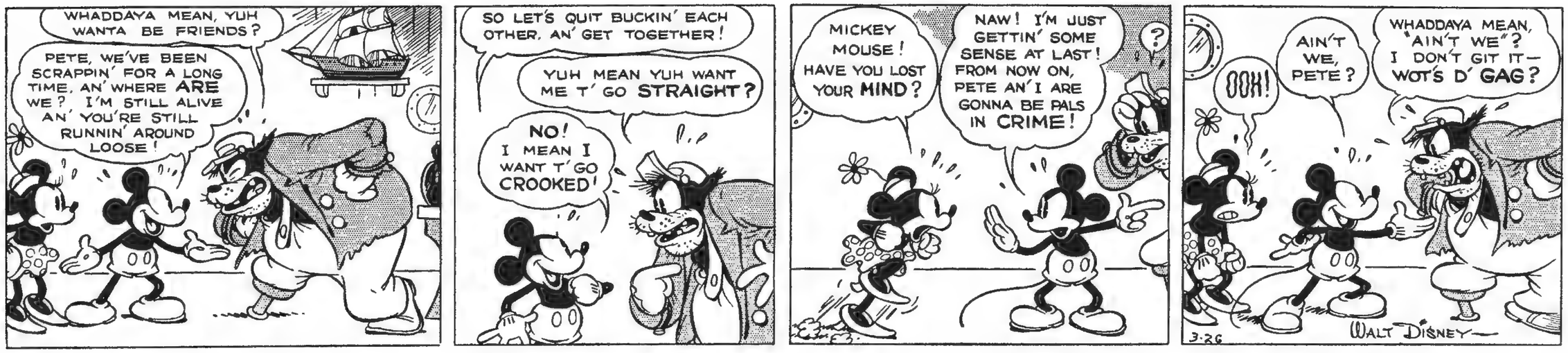
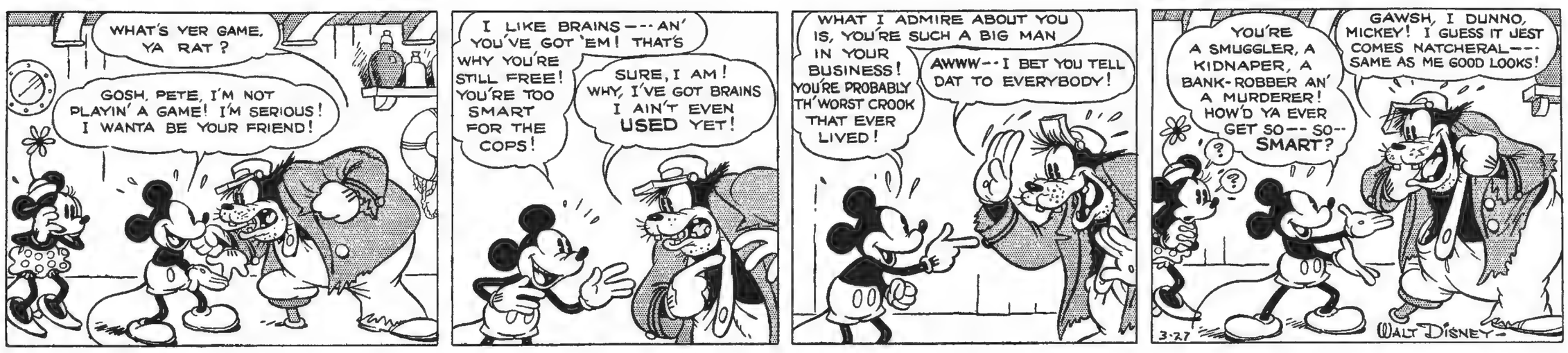

BUT LISTEN, MICKEY! PEGLEG PETE WILL MURDER ME FOR LETTIN' YOU GET LOOSE!
GEE! THAT'S RIGHT!

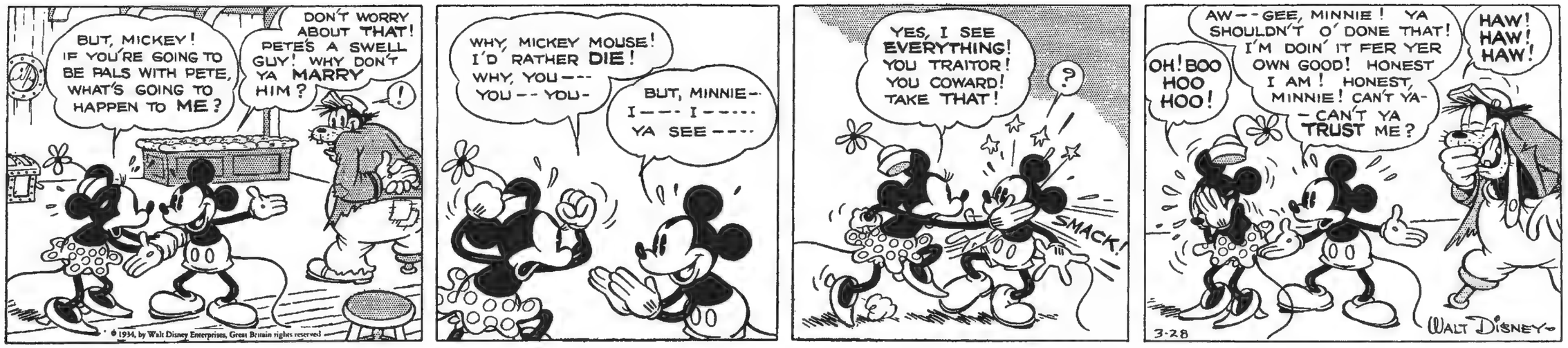

I TELL YOU WHAT! I'LL JUST CHAIN YOU UP, THAT'LL FIX IT UP SWELL!
?
?


GEE! THANKS, MICKEY! YOU'RE A REAL (WOOP! PARDON!) PAL!
OH, THAT'S ALL RIGHT, HICKUP! DON'T MENTION IT!
3-23 WALT DISNEY


PEGLEG PETE'S SMUGGLING SHIP IS LOADED WITH OPIUM, AND HEADED FOR HOME WITH ITS CONTRABAND CARGO!
AN' OUR NEXT JOB IS TUH HANG THAT RAT, MICKEY MOUSE, TO THUH YARDARM! AN' NO SLIPS THIS TIME!
HI, PETE! HOW'S TRICKS?
WELL, FER--- I'LL BE--- HOW'D YOU GIT LOOSE?
LISSEN, PETE! YOU CAN'T KILL ME AN' I CAN'T SEEM T' KEEP YOU IN JAIL! WHAT SAY, LET'S QUIT TRYIN'?-
WHAT DO YUH MEAN?
LET'S BE FRIENDS! COME ON! SHAKE, PAL!
WHAT???
3-24


WHADDAYA MEAN, YUH WANTA BE FRIENDS?
PETE, WE'VE BEEN SCRAPPIN' FOR A LONG TIME, AN' WHERE ARE WE? I'M STILL ALIVE AN' YOU'RE STILL RUNNIN' AROUND LOOSE!
SO LET'S QUIT BUCKIN' EACH OTHER, AN' GET TOGETHER!
YUH MEAN YUH WANT ME T' GO STRAIGHT?
NO! I MEAN I WANT T' GO CROOKED!
MICKEY MOUSE! HAVE YOU LOST YOUR MIND?
NAW! I'M JUST GETTIN' SOME SENSE AT LAST! FROM NOW ON, PETE AN' I ARE GONNA BE PALS IN CRIME!
OOH!
AIN'T WE, PETE?
WHADDAYA MEAN, "AIN'T WE"? I DON'T GIT IT— WOT'S D' GAG?
3-26
WALT DISNEY


WHAT'S YER GAME, YA RAT?
GOSH, PETE, I'M NOT PLAYIN' A GAME! I'M SERIOUS! I WANTA BE YOUR FRIEND!
I LIKE BRAINS--- AN' YOU'VE GOT 'EM! THAT'S WHY YOU'RE STILL FREE! YOU'RE TOO SMART FOR THE COPS!
SURE, I AM! WHY, I'VE GOT BRAINS I AIN'T EVEN USED YET!
WHAT I ADMIRE ABOUT YOU IS, YOU'RE SUCH A BIG MAN IN YOUR BUSINESS! YOU'RE PROBABLY TH' WORST CROOK THAT EVER LIVED!
AWWW-- I BET YOU TELL DAT TO EVERYBODY!
YOU'RE A SMUGGLER, A KIDNAPER, A BANK-ROBBER AN' A MURDERER! HOW'D YA EVER GET SO-- SO-- SMART?
GAWSH, I DUNNO, MICKEY! I GUESS IT JEST COMES NATCHERAL--- SAME AS ME GOOD LOOKS!
3-27
WALT DISNEY


BUT, MICKEY! IF YOU'RE GOING TO BE PALS WITH PETE, WHAT'S GOING TO HAPPEN TO ME?
DON'T WORRY ABOUT THAT! PETE'S A SWELL GUY! WHY DON'T YA MARRY HIM?
!
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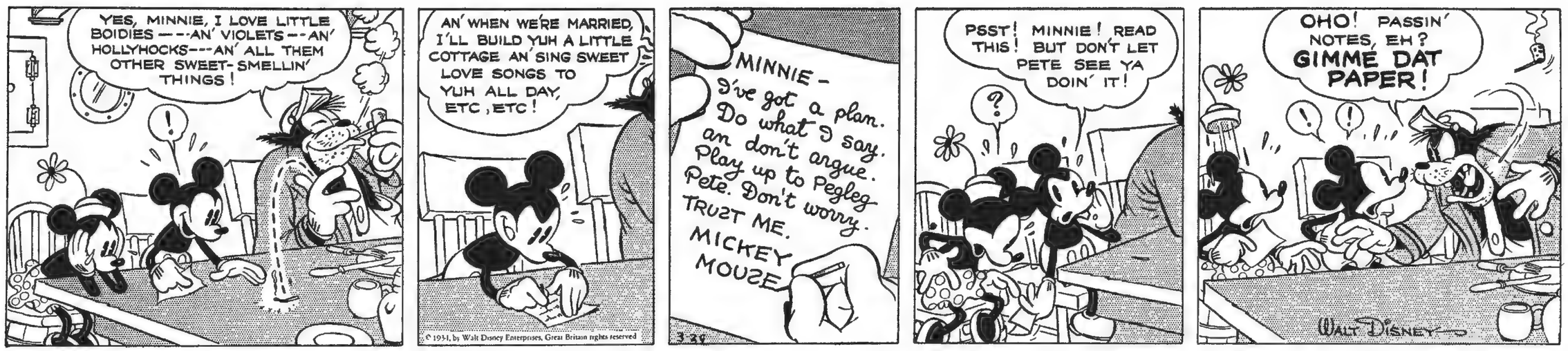
WHY, MICKEY MOUSE! I'D RATHER DIE! WHY, YOU--- YOU-- YOU-
BUT, MINNIE-- I--- I---- YA SEE----
YES, I SEE EVERYTHING! YOU TRAITOR! YOU COWARD! TAKE THAT!
?
SMACK!
AW--GEE, MINNIE! YA SHOULDN'T O' DONE THAT! I'M DOIN' IT FER YER OWN GOOD! HONEST I AM! HONEST, MINNIE! CAN'T YA- -CAN'T YA TRUST ME?
OH! BOO HOO HOO!
HAW! HAW! HAW!
3-28
WALT DISNEY


YES, MINNIE, I LOVE LITTLE BOIDIES---AN' VIOLETS--AN' HOLLYHOCKS---AN' ALL THEM OTHER SWEET-SMELLIN' THINGS!
!
AN' WHEN WE'RE MARRIED, I'LL BUILD YUH A LITTLE COTTAGE AN' SING SWEET LOVE SONGS TO YUH ALL DAY, ETC, ETC!
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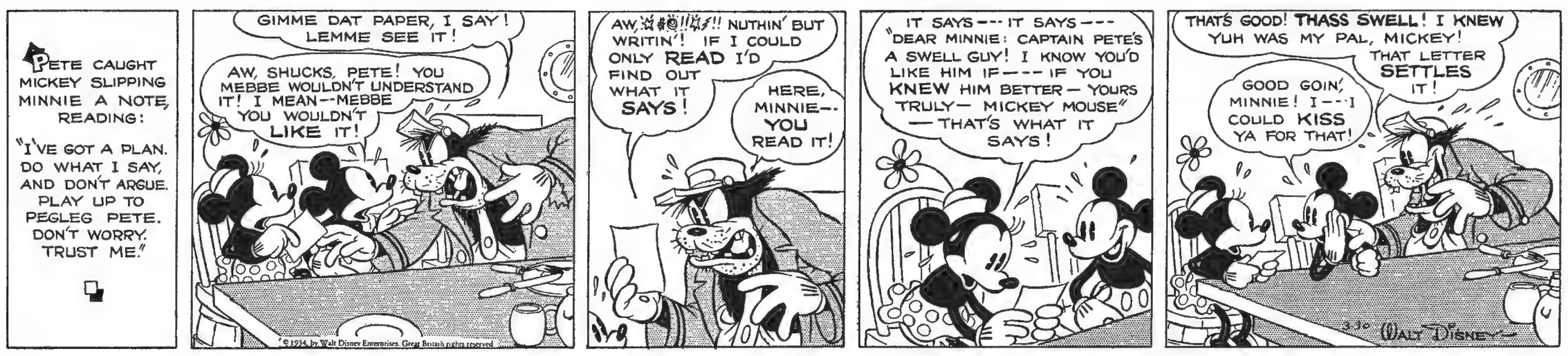
MINNIE- I've got a plan. Do what I say. an don't argue. Play up to Pegleg Pete. Don't worry. TRUST ME. MICKEY MOUSE
3-29
PSST! MINNIE! READ THIS! BUT DON'T LET PETE SEE YA DOIN' IT!
?
OHO! PASSIN' NOTES, EH? GIMME DAT PAPER!
!
!
WALT DISNEY


PETE CAUGHT MICKEY SLIPPING MINNIE A NOTE, READING:
"I'VE GOT A PLAN. DO WHAT I SAY, AND DON'T ARGUE. PLAY UP TO PEGLEG PETE. DON'T WORRY. TRUST ME."
GIMME DAT PAPER, I SAY! LEMME SEE IT!
AW, SHUCKS, PETE! YOU MEBBE WOULDN'T UNDERSTAND IT! I MEAN--MEBBE YOU WOULDN'T LIKE IT!
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AW, ☆#@!!☆⚡!! NUTHIN' BUT WRITIN'! IF I COULD ONLY READ I'D FIND OUT WHAT IT SAYS!
HERE, MINNIE-- YOU READ IT!
IT SAYS--- IT SAYS--- "DEAR MINNIE: CAPTAIN PETE'S A SWELL GUY! I KNOW YOU'D LIKE HIM IF--- IF YOU KNEW HIM BETTER— YOURS TRULY— MICKEY MOUSE" —THAT'S WHAT IT SAYS!
THAT'S GOOD! THASS SWELL! I KNEW YUH WAS MY PAL, MICKEY!
THAT LETTER SETTLES IT!
GOOD GOIN', MINNIE! I---I COULD KISS YA FOR THAT!
3-30
WALT DISNEY

MICKEY, IF YA FIX IT SO'S ME AN' MINNIE KIN GIT MARRIED, I'LL MAKE YUH ME PARTNER, AN' GIVE YUH HALF O' DIS BOAT!
DON'T WORRY, PETE, OL' PAL, OL' PAL! I'LL FIX IT FOR YA!
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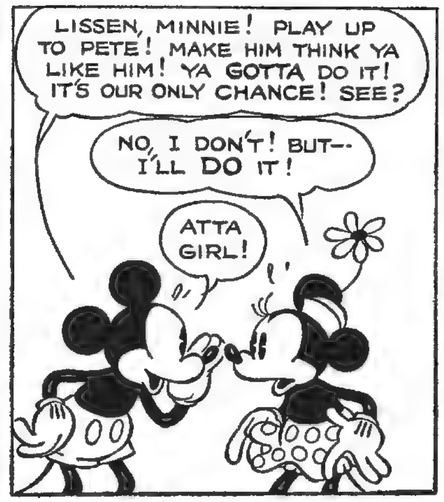
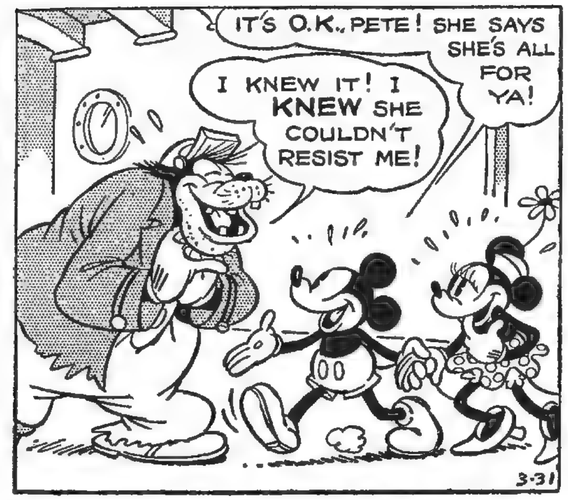
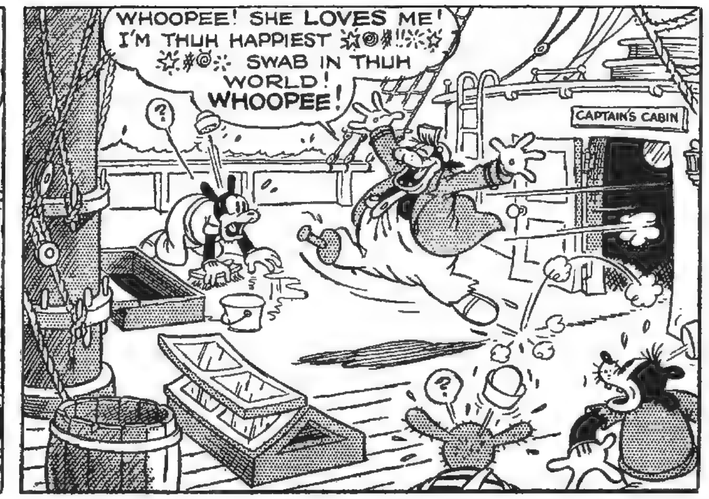
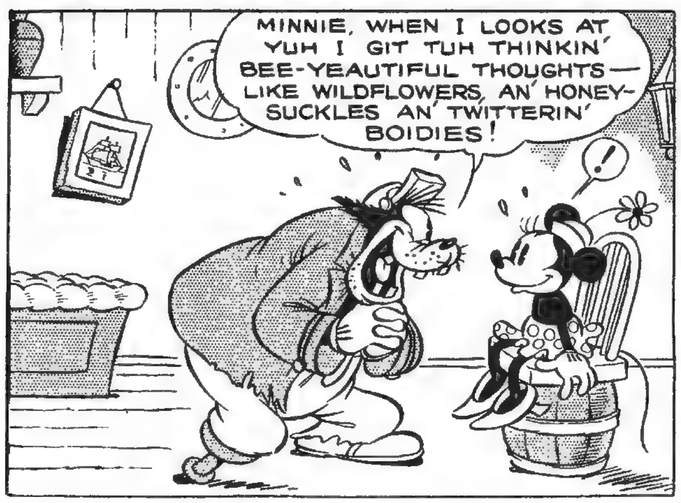
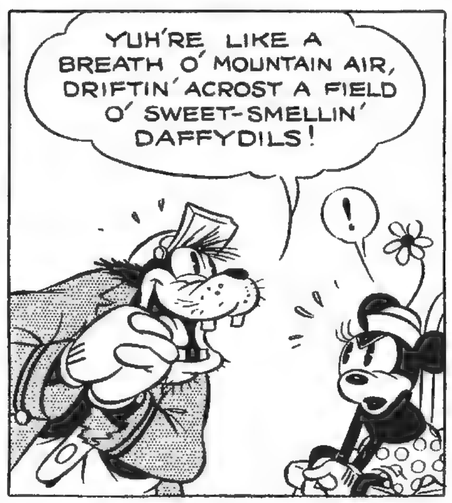

LISSEN, MINNIE! PLAY UP TO PETE! MAKE HIM THINK YA LIKE HIM! YA GOTTA DO IT! IT'S OUR ONLY CHANCE! SEE?
NO, I DON'T! BUT-- I'LL DO IT!
ATTA GIRL!

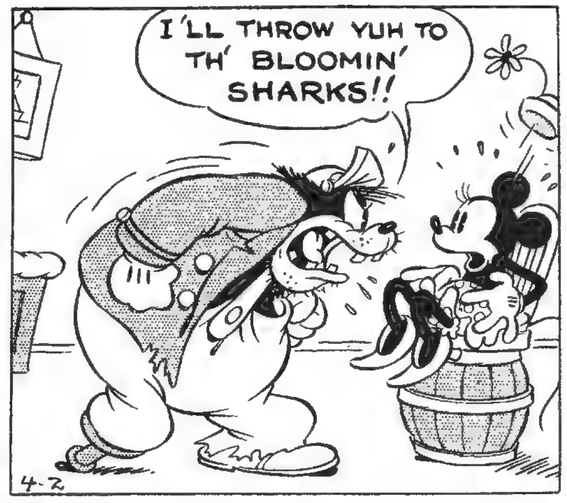

IT'S O.K., PETE! SHE SAYS SHE'S ALL FOR YA!
I KNEW IT! I KNEW SHE COULDN'T RESIST ME!
3-31

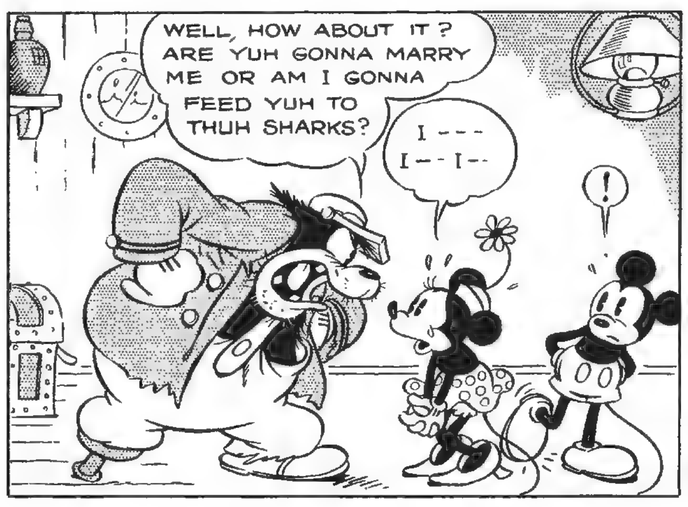

WHOOPEE! SHE LOVES ME! I'M THUH HAPPIEST ☆@!☆ SWAB IN THUH WORLD! WHOOPEE!
CAPTAIN'S CABIN


MINNIE, WHEN I LOOKS AT YUH I GIT TUH THINKIN' BEE-YEAUTIFUL THOUGHTS— LIKE WILDFLOWERS, AN' HONEY-SUCKLES AN' TWITTERIN' BOIDIES!


YUH'RE LIKE A BREATH O' MOUNTAIN AIR, DRIFTIN' ACROST A FIELD O' SWEET-SMELLIN' DAFFYDILS!

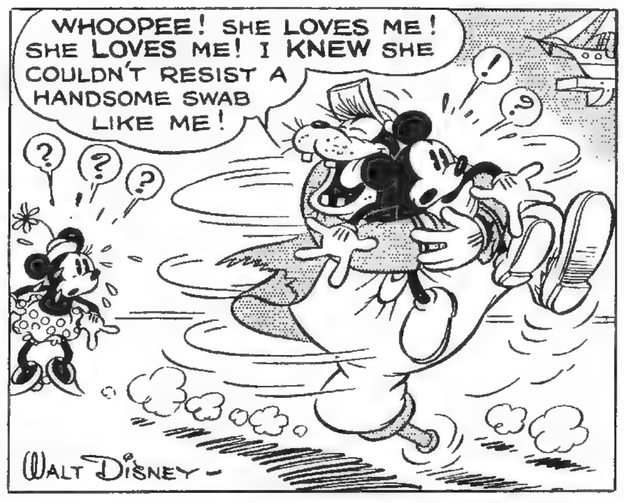
I LOVES YUH, MINNIE! I LOVES YUH SO MUCH THAT IF YUH DON'T MARRY ME, I'LL-- I'LL--


I'LL THROW YUH TO TH' BLOOMIN' SHARKS!!
4-2


WELL, HOW ABOUT IT? ARE YUH GONNA MARRY ME OR AM I GONNA FEED YUH TO THUH SHARKS?
I --- I-- I--

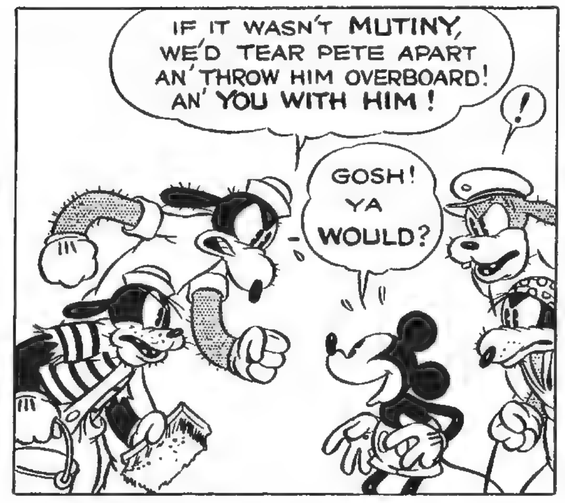
MICKEY! WHAT'LL I DO?
YA GOTTA SAY YES, MINNIE! YA JUST GOTTA!

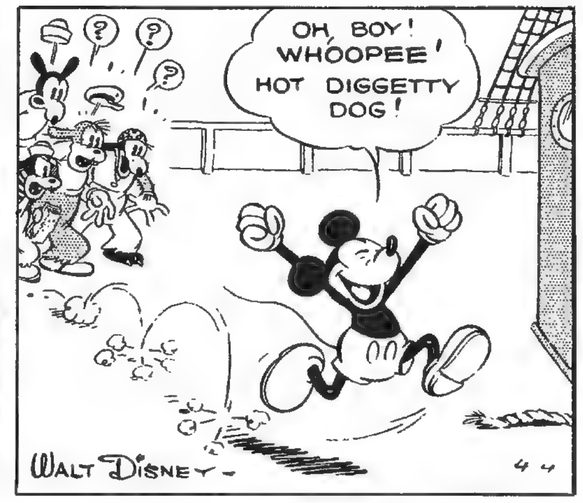
Y-Y-YES! BUT I'D RATHER D-D-DIE! BOO-HOO-HOOOO!
4-3


WHOOPEE! SHE LOVES ME! SHE LOVES ME! I KNEW SHE COULDN'T RESIST A HANDSOME SWAB LIKE ME!
WALT DISNEY

HEY, FELLERS! HAVE YA HEARD TH' NEWS? MINNIE'S GONNA MARRY CAPTAIN PETE!
YEAH, YUH YELLOW RAT! WE HEARD!

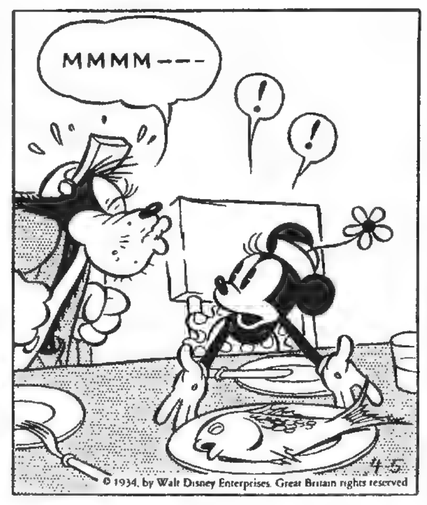
YOU AIN'T KIDDIN' US-- SAVIN' YER OWN NECK BY MAKIN' YER GIRL MARRY A BELLOWIN' DOG LIKE PETE! IT'S ENOUGH TUH MAKE A GUY SICK!


IF IT WASN'T MUTINY, WE'D TEAR PETE APART AN' THROW HIM OVERBOARD! AN' YOU WITH HIM!
GOSH! YA WOULD?


OH, BOY! WHOOPEE! HOT DIGGETTY DOG!
WALT DISNEY
44

LISSEN, SWEETIE-PIE! NOW WE'RE ENGAGED, HOW'S ABOUT A KISS FOR POPPA? HUH?
OH, PLEASE PETE! NOT TILL AFTER DINNER!

AW-- C'MON, PANSY-BLOSSOM! WE'RE GONNA BE MARRIED, AIN'T WE?
WELL-- ALL RIGHT-- --IF YOU SHUT YOUR EYES AND DON'T OPEN THEM TILL I TELL YOU TO!


MMMM---
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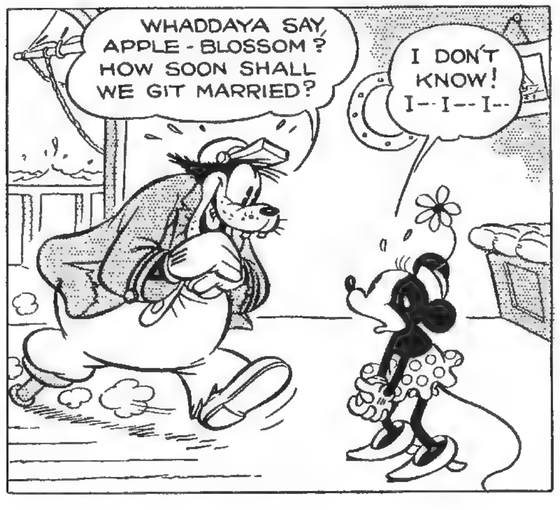
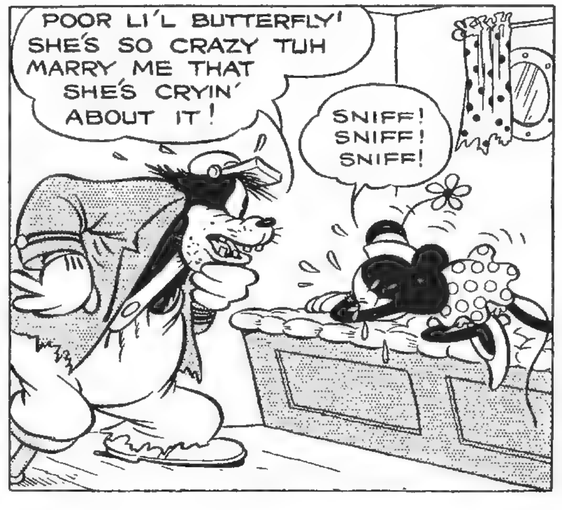
45

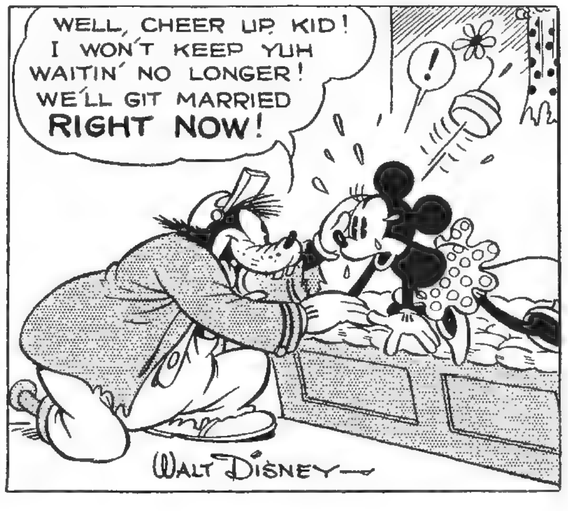
SMACK! SMACK! SMACK!

OHHHHH! SWEETIE! AIN'T LOVE GR-RAND?


WHADDAYA SAY, APPLE-BLOSSOM? HOW SOON SHALL WE GIT MARRIED?
I DON'T KNOW! I--I--I--

LISSEN, GAL! ARE YUH STALLIN' FER TIME? 'CAUSE IF YUH ARE---!
OH, NO, PETE! I'M JUST--- JUST---- OHHHH! BOO-HOO-HOOOOO!
46


POOR LI'L BUTTERFLY! SHE'S SO CRAZY TUH MARRY ME THAT SHE'S CRYIN' ABOUT IT!
SNIFF! SNIFF! SNIFF!


WELL, CHEER UP, KID! I WON'T KEEP YUH WAITIN' NO LONGER! WE'LL GIT MARRIED RIGHT NOW!
WALT DISNEY

COME ON YUH SWABS! ME AN' MINNIE'S GITTIN' MARRIED IN MY CABIN -- RIGHT NOW!
THUH BIG SLAB O' PORK! CAN'T WE DO NUTHIN' ABOUT IT?
NOT A CHANCE! IT'D BE MUTINY!
WELL -- HERE WE ARE, YOU'LL BE TH' WITNESSES! LET'S GIT STARTED!
BUT- BUT, PETE! WHERE'S TH' MINISTER?
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4-7
MINISTER? WHY -- I -- -- UH ---
-- WELL, I'LL BE A BLANKETTY- -BLANK SO-AN'-SO! I CLEAN FORGOT ABOUT THAT!

THE WEDDING IS OFF! PEGLEG PETE CAN'T MARRY MINNIE BECAUSE THERE IS NO MINISTER ABOARD THE SMUGGLING SHIP! AH! WOE IS PETE!
OHHHH! WOT'LL I DO? THUH POOR GAL HAD HER LITTLE HEART SET ON MARRYIN' ME!
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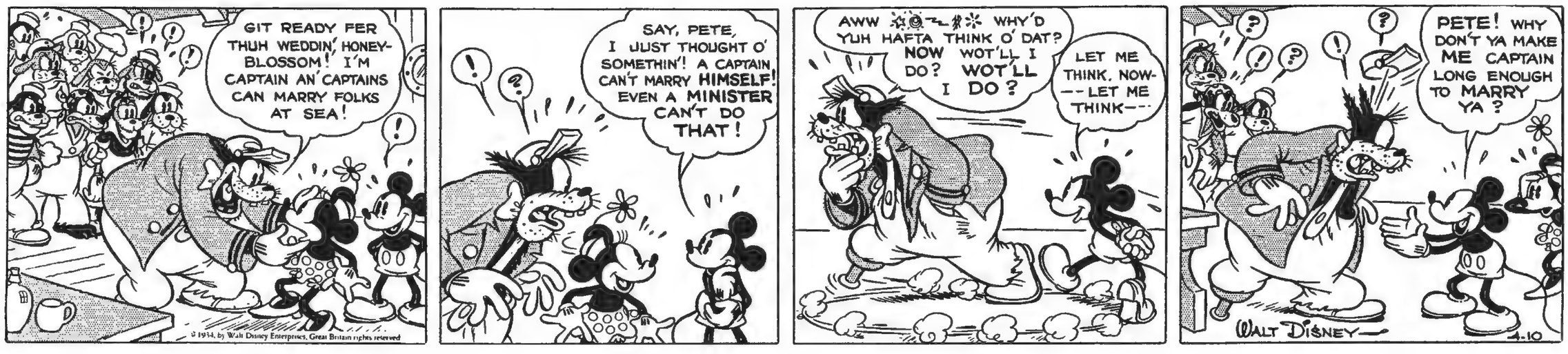
THE BIG SLAB O' PORK! HE AIN'T FITTEN TO MARRY A RATTLESNAKE!
I'D KILL HIM SOONER THAN LET HIM GET AWAY WITH IT, MUTINY OR NO MUTINY!
PETE! I'VE GOT IT! WHEN PEOPLE WANT TO GET MARRIED AT SEA, THE CAPTAIN CAN MARRY 'EM, CAN'T HE?
SURE! BUT---
WELL-- YOU'RE THE CAPTAIN, AREN'T YA?
YOU'RE RIGHT! WHOOPEE! LET THUH WEDDIN' GO ON!
4-9


GIT READY FER THUH WEDDIN', HONEY-BLOSSOM! I'M CAPTAIN AN' CAPTAINS CAN MARRY FOLKS AT SEA!
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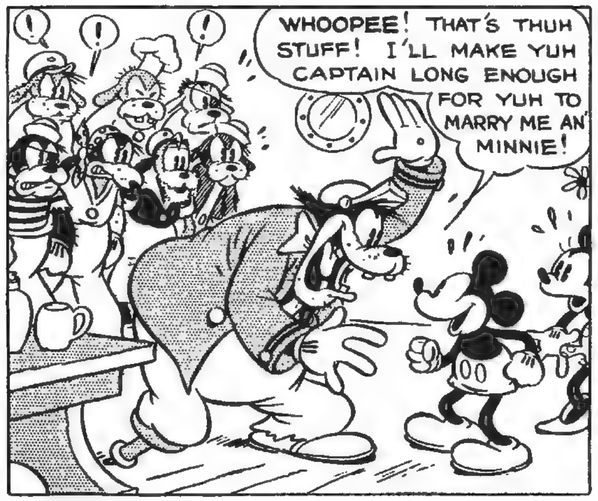
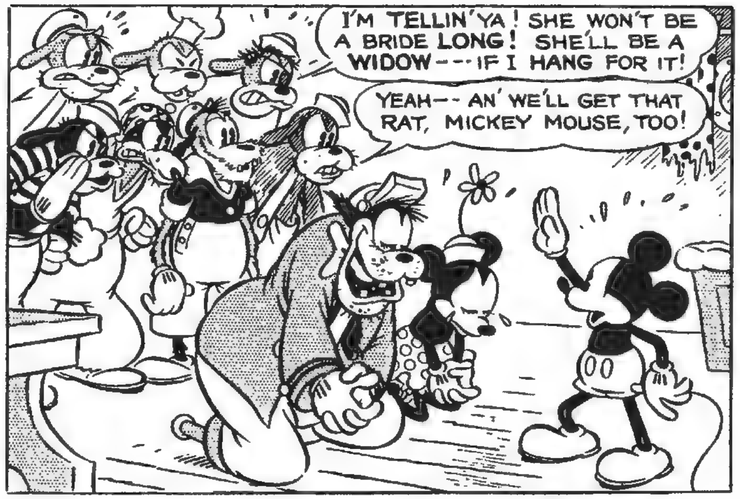
SAY, PETE, I JUST THOUGHT O' SOMETHIN'! A CAPTAIN CAN'T MARRY HIMSELF! EVEN A MINISTER CAN'T DO THAT!
AWW WHY'D YUH HAFTA THINK O' DAT? NOW WOT'LL I DO? WOT'LL I DO?
LET ME THINK, NOW-- -- LET ME THINK--
PETE! WHY DON'T YA MAKE ME CAPTAIN LONG ENOUGH TO MARRY YA?
WALT DISNEY
4-10


WHOOPEE! THAT'S THUH STUFF! I'LL MAKE YUH CAPTAIN LONG ENOUGH FOR YUH TO MARRY ME AN' MINNIE!

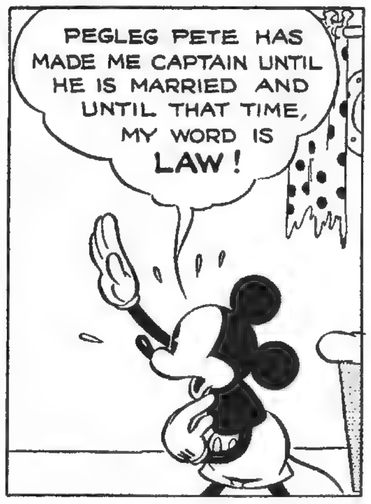
LISSEN, YUH SWABS! UNTIL I GIT MARRIED, I'M JUST A PASSENGER ON THIS SHIP! UNNERSTAND? AN' MICKEY MOUSE IS CAPTAIN!

O.K., PETE! I'M CAPTAIN!
AND NOW THE BRIDE AND GROOM WILL PLEASE KNEEL BEFORE ME!
4-11

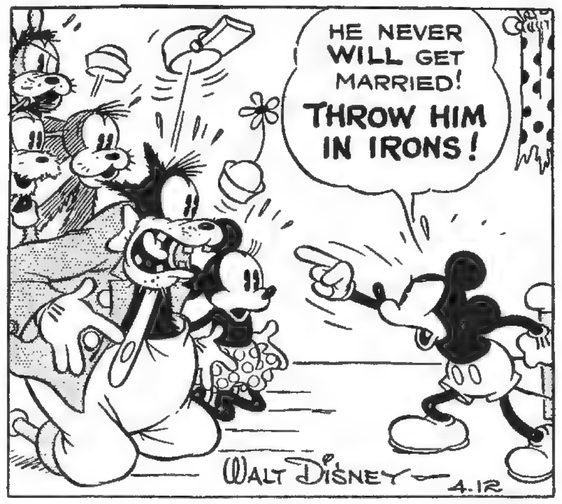

I'M TELLIN'YA! SHE WON'T BE A BRIDE LONG! SHE'LL BE A WIDOW---IF I HANG FOR IT!
YEAH-- AN' WE'LL GET THAT RAT, MICKEY MOUSE, TOO!

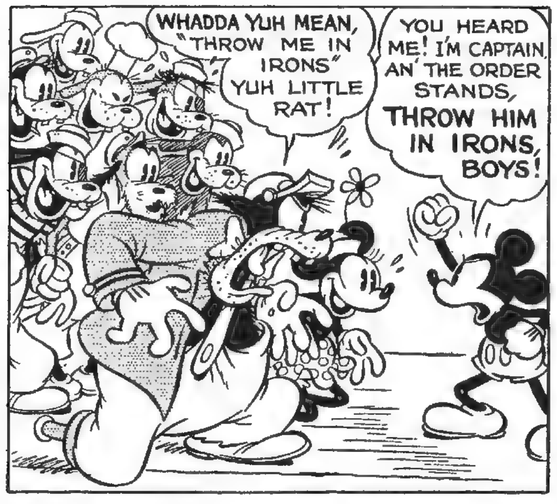
MICKEY HAS BEEN MADE TEMPORARY CAPTAIN OF THE SMUGGLING SHIP, SO THAT HE CAN MARRY PEGLEG PETE AND MINNIE!

FRIENDS, WE ARE GATHERED HERE TO WITNESS SOMETHING WE HAVE ALL WANTED TO SEE FOR A LONG TIME!

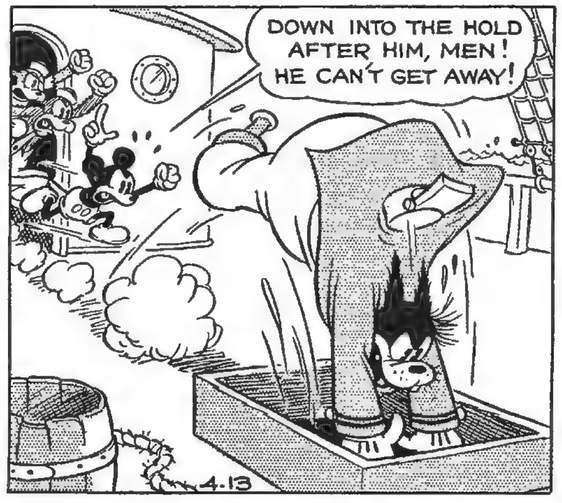

PEGLEG PETE HAS MADE ME CAPTAIN UNTIL HE IS MARRIED AND UNTIL THAT TIME, MY WORD IS LAW!

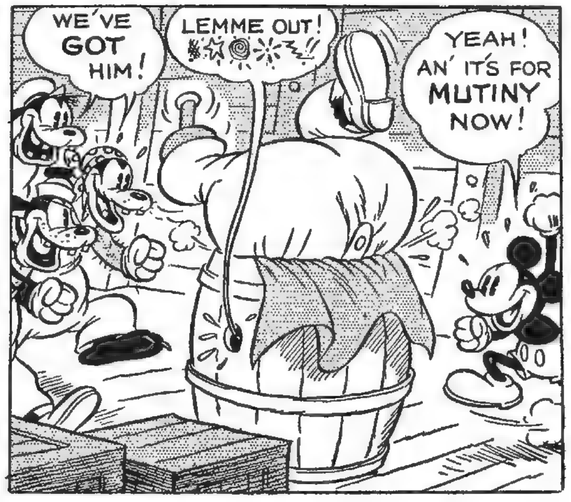
THEREFORE, AS CAPTAIN OF THIS SHIP, I HEREBY PRONOUNCE THAT----

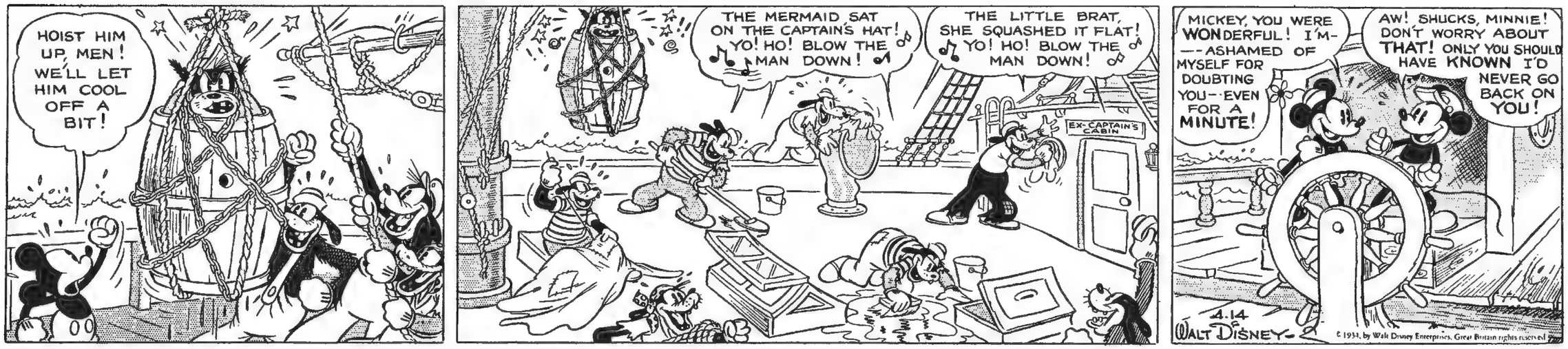

HE NEVER WILL GET MARRIED! THROW HIM IN IRONS!
WALT DISNEY
4-12


WHADDA YUH MEAN, "THROW ME IN IRONS" YUH LITTLE RAT!
YOU HEARD ME! I'M CAPTAIN, AN' THE ORDER STANDS, THROW HIM IN IRONS, BOYS!

NO, YUH DON'T! GIT OUTA MY WAY!


DOWN INTO THE HOLD AFTER HIM, MEN! HE CAN'T GET AWAY!
4-13


WE'VE GOT HIM!
LEMME OUT!
YEAH! AN' IT'S FOR MUTINY NOW!


HOIST HIM UP, MEN! WE'LL LET HIM COOL OFF A BIT!
THE MERMAID SAT ON THE CAPTAIN'S HAT! YO! HO! BLOW THE MAN DOWN!
THE LITTLE BRAT, SHE SQUASHED IT FLAT! YO! HO! BLOW THE MAN DOWN!
EX-CAPTAIN'S CABIN
MICKEY, YOU WERE WONDERFUL! I'M--ASHAMED OF MYSELF FOR DOUBTING YOU--EVEN FOR A MINUTE!
AW! SHUCKS, MINNIE! DON'T WORRY ABOUT THAT! ONLY YOU SHOULD HAVE KNOWN I'D NEVER GO BACK ON YOU!
4.14
WALT DISNEY
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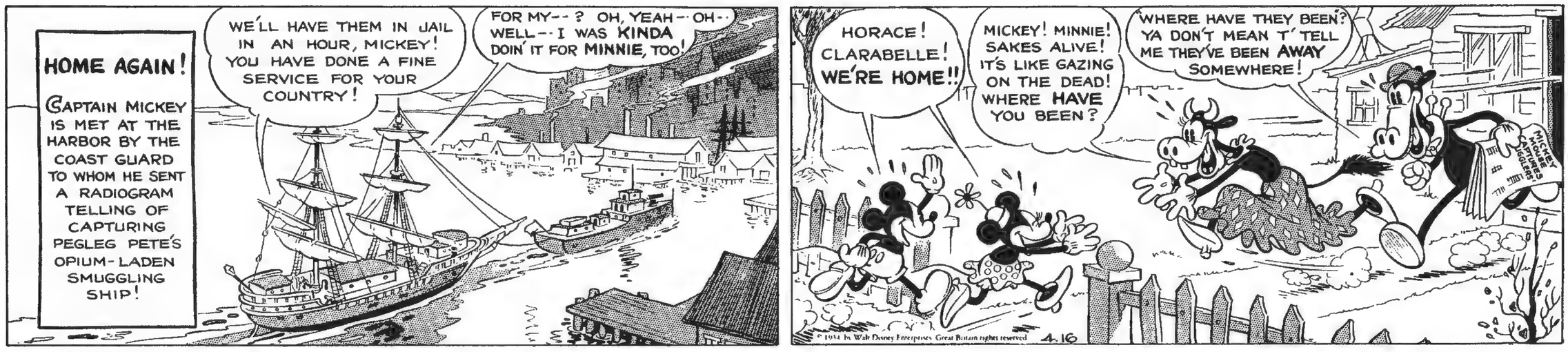
HOME AGAIN!
CAPTAIN MICKEY IS MET AT THE HARBOR BY THE COAST GUARD TO WHOM HE SENT A RADIOGRAM TELLING OF CAPTURING PEGLEG PETE'S OPIUM-LADEN SMUGGLING SHIP!
WE'LL HAVE THEM IN JAIL IN AN HOUR, MICKEY! YOU HAVE DONE A FINE SERVICE FOR YOUR COUNTRY!
FOR MY--? OH, YEAH--OH--WELL--I WAS KINDA DOIN' IT FOR MINNIE, TOO!
HORACE! CLARABELLE! WE'RE HOME!!
MICKEY! MINNIE! SAKES ALIVE! IT'S LIKE GAZING ON THE DEAD! WHERE HAVE YOU BEEN?
WHERE HAVE THEY BEEN? YA DON'T MEAN T' TELL ME THEY'VE BEEN AWAY SOMEWHERE!
MICKEY MOUSE CAPTURES SMUGGLERS!
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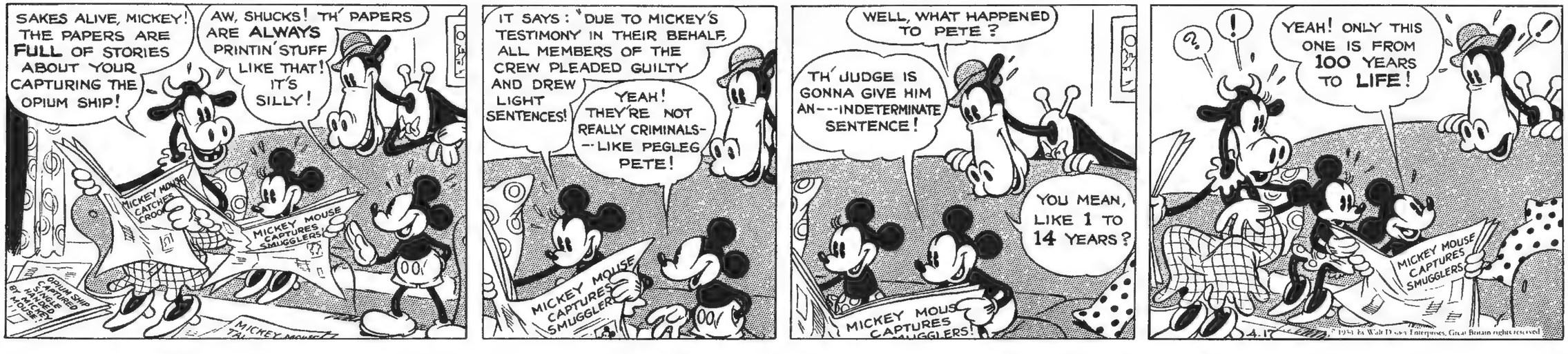
4.16


SAKES ALIVE, MICKEY! THE PAPERS ARE FULL OF STORIES ABOUT YOUR CAPTURING THE OPIUM SHIP!
AW, SHUCKS! TH' PAPERS ARE ALWAYS PRINTIN' STUFF LIKE THAT! IT'S SILLY!
MICKEY MOUSE CATCHES CROOKS
MICKEY MOUSE CAPTURES SMUGGLERS
OPIUM SHIP CAPTURED SINGLE HANDED BY MICKEY MOUSE!
IT SAYS: "DUE TO MICKEY'S TESTIMONY IN THEIR BEHALF, ALL MEMBERS OF THE CREW PLEADED GUILTY AND DREW LIGHT SENTENCES!
YEAH! THEY'RE NOT REALLY CRIMINALS--LIKE PEGLEG PETE!
MICKEY MOUSE CAPTURES SMUGGLERS
WELL, WHAT HAPPENED TO PETE?
TH' JUDGE IS GONNA GIVE HIM AN---INDETERMINATE SENTENCE!
YOU MEAN, LIKE 1 TO 14 YEARS?
MICKEY MOUSE CAPTURES SMUGGLERS!
?
!
YEAH! ONLY THIS ONE IS FROM 100 YEARS TO LIFE!
MICKEY MOUSE CAPTURES SMUGGLERS
4.17
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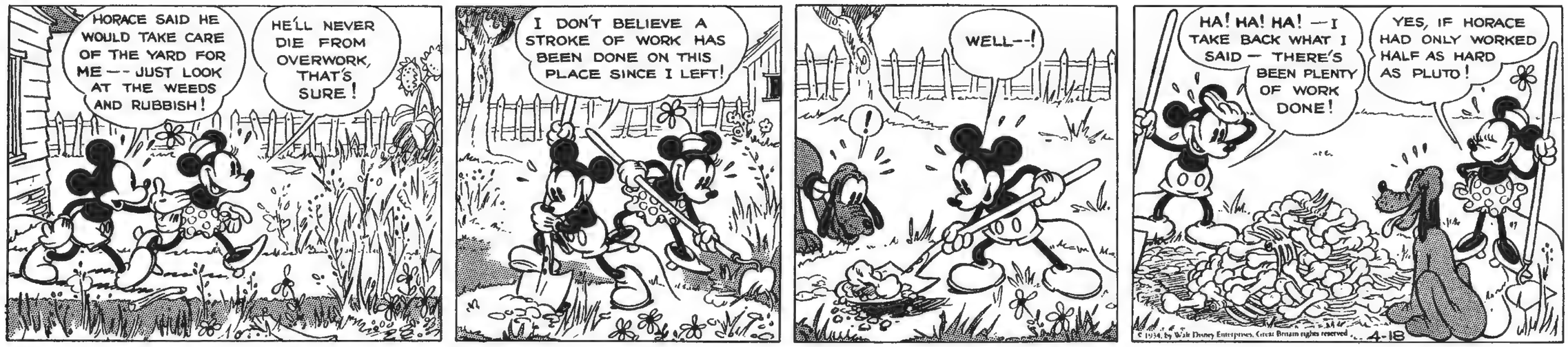
HORACE SAID HE WOULD TAKE CARE OF THE YARD FOR ME -- JUST LOOK AT THE WEEDS AND RUBBISH!
HE'LL NEVER DIE FROM OVERWORK, THAT'S SURE!
I DON'T BELIEVE A STROKE OF WORK HAS BEEN DONE ON THIS PLACE SINCE I LEFT!
WELL--!
!
HA! HA! HA! — I TAKE BACK WHAT I SAID — THERE'S BEEN PLENTY OF WORK DONE!
YES, IF HORACE HAD ONLY WORKED HALF AS HARD AS PLUTO!
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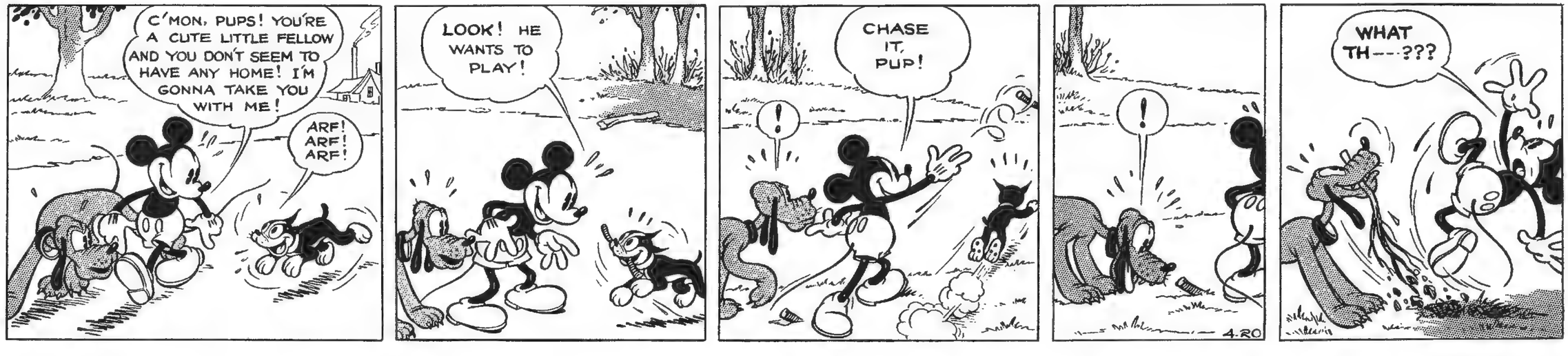
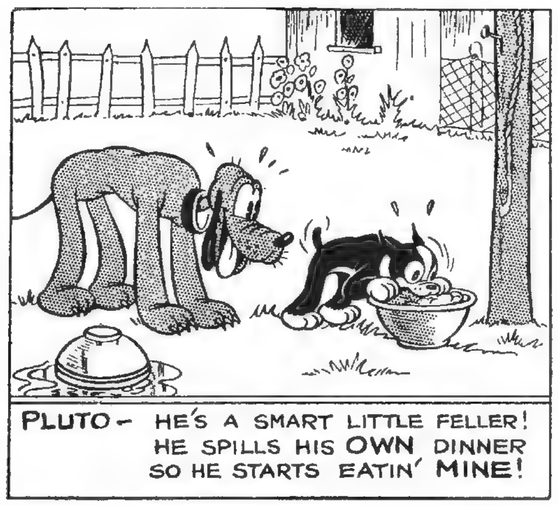
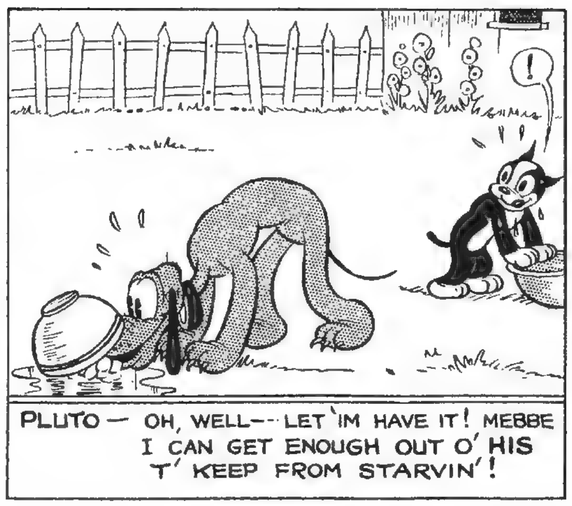
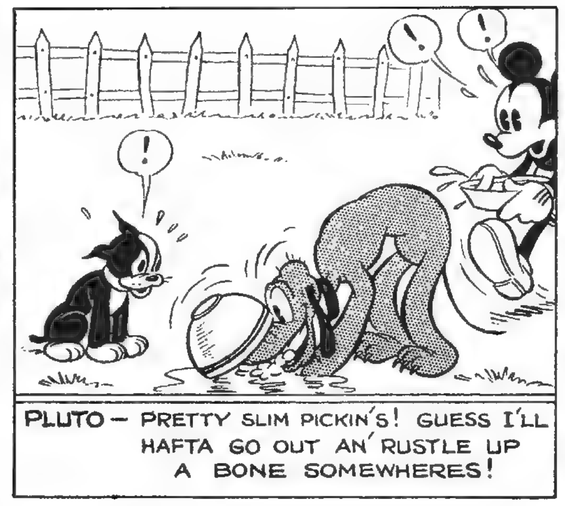
4-18

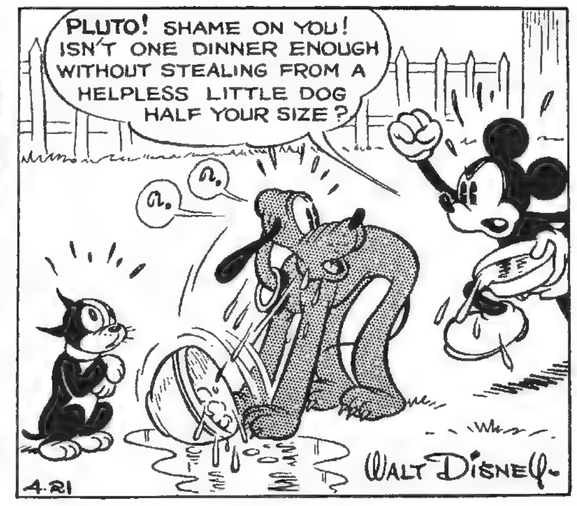
♪♫
WHAT TH'--? HEY! LOOK AT THAT! SIC EM, PLUTO! GO HELP THAT POOR LITTLE FELLER!
GR-R-R-R RR-R-R!
YIPE! YIPE! YIPE!!
BOW-WOW- WOW -WOW!! AR-R-R-R-R!
WALT DISNEY
ARF! ARF! ARF!
HA! HA! HA! LOOK, PLUTO! HE THINKS HE WON THE FIGHT, HIMSELF!
4-19


C'MON, PUPS! YOU'RE A CUTE LITTLE FELLOW AND YOU DON'T SEEM TO HAVE ANY HOME! I'M GONNA TAKE YOU WITH ME!
ARF! ARF! ARF!
LOOK! HE WANTS TO PLAY!
CHASE IT, PUP!
!
!
WHAT TH---???
4-20

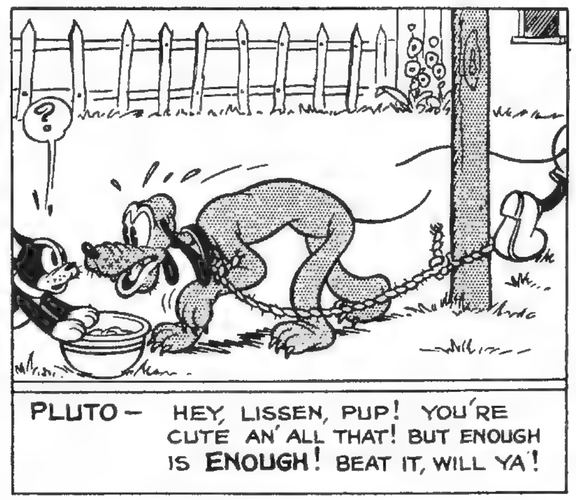

PLUTO – HE'S A SMART LITTLE FELLER! HE SPILLS HIS OWN DINNER SO HE STARTS EATIN' MINE!

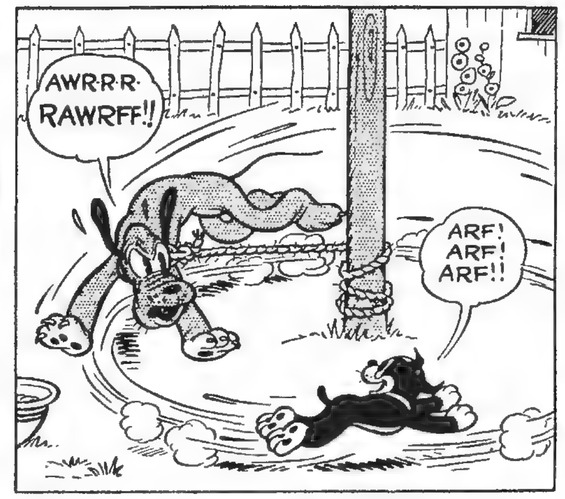

!
PLUTO – OH, WELL-- LET 'IM HAVE IT! MEBBE I CAN GET ENOUGH OUT O' HIS T' KEEP FROM STARVIN'!

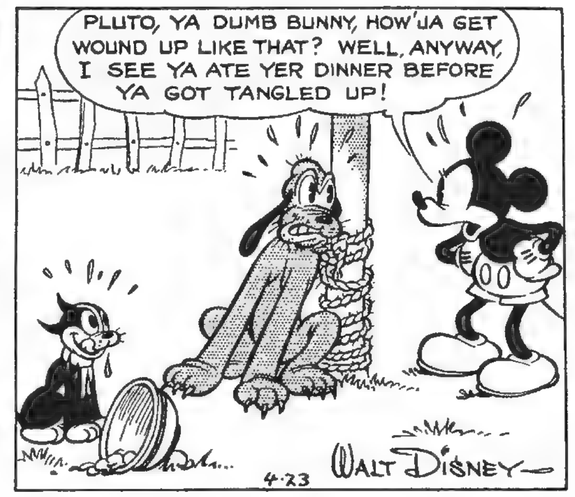

! !
PLUTO – PRETTY SLIM PICKIN'S! GUESS I'LL HAFTA GO OUT AN' RUSTLE UP A BONE SOMEWHERES!

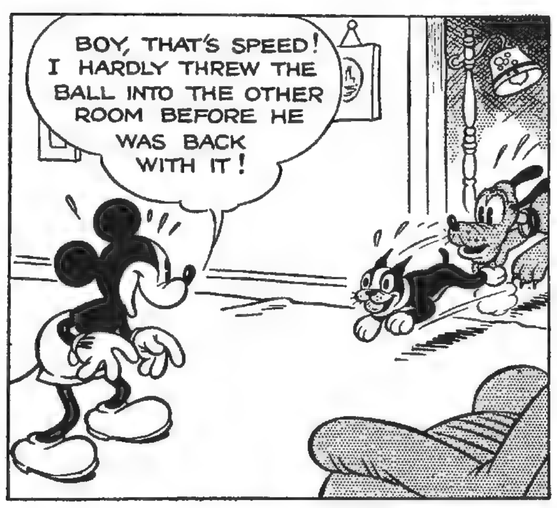

PLUTO! SHAME ON YOU! ISN'T ONE DINNER ENOUGH WITHOUT STEALING FROM A HELPLESS LITTLE DOG HALF YOUR SIZE?
4-21
WALT DISNEY

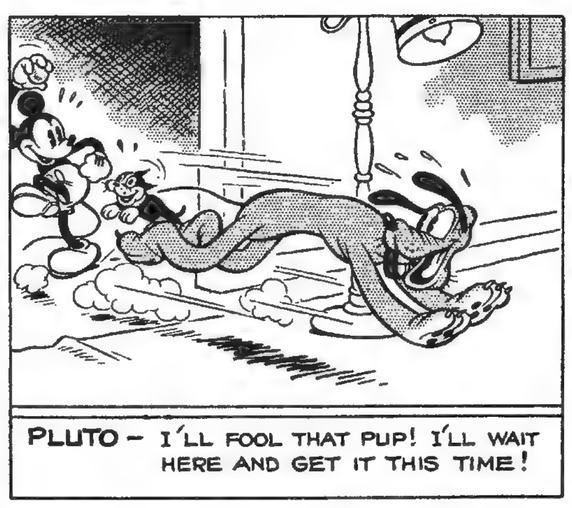
IF YOU'RE GONNA STEAL POOR LITTLE TERRY'S FOOD, I'LL JUST HAFTA TIE YA UP!
?

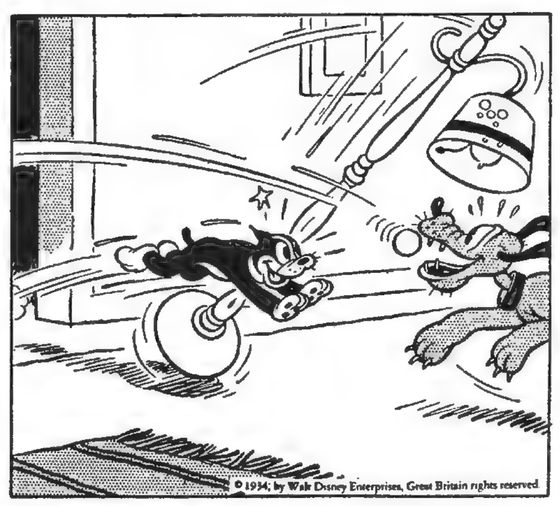

?
PLUTO – HEY, LISSEN, PUP! YOU'RE CUTE AN' ALL THAT! BUT ENOUGH IS ENOUGH! BEAT IT, WILL YA'!


AWR·R·R· RAWRFF!!
ARF! ARF! ARF!!


PLUTO, YA DUMB BUNNY, HOW'JA GET WOUND UP LIKE THAT? WELL, ANYWAY, I SEE YA ATE YER DINNER BEFORE YA GOT TANGLED UP!
4-23
WALT DISNEY


BOY, THAT'S SPEED! I HARDLY THREW THE BALL INTO THE OTHER ROOM BEFORE HE WAS BACK WITH IT!


PLUTO – I'LL FOOL THAT PUP! I'LL WAIT HERE AND GET IT THIS TIME!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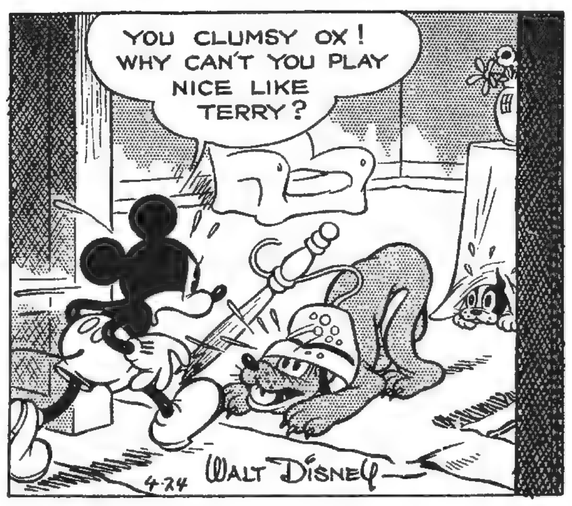
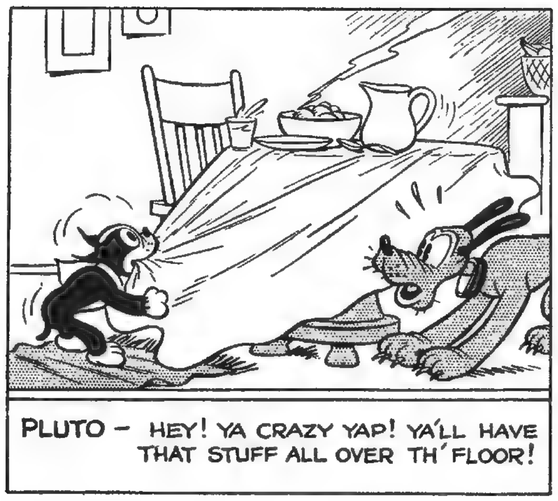
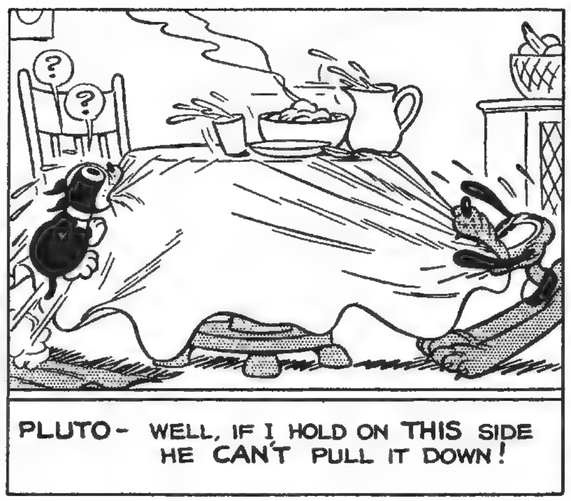
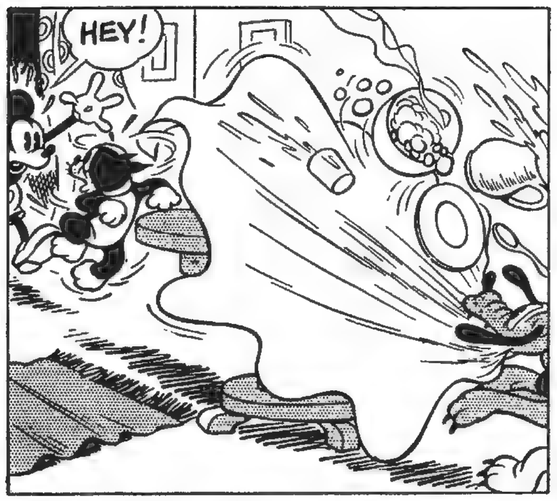
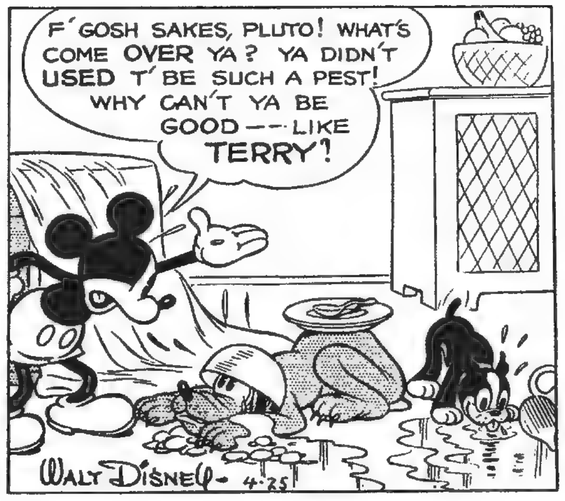
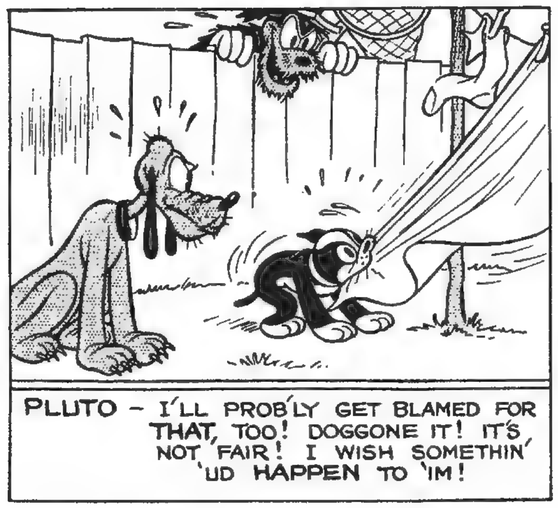

YOU CLUMSY OX! WHY CAN'T YOU PLAY NICE LIKE TERRY?
4-24
WALT DISNEY

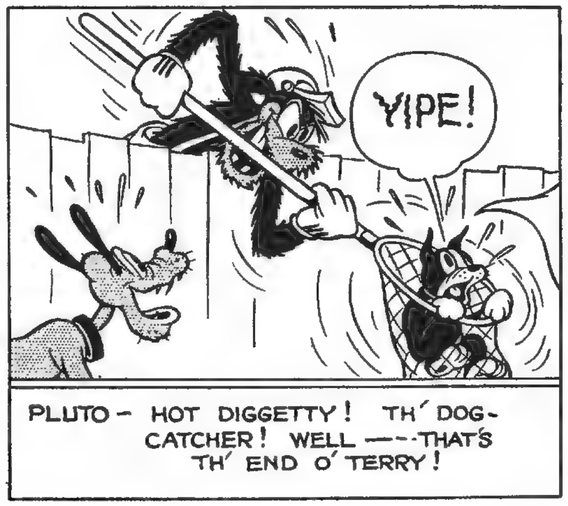

PLUTO – HEY! YA CRAZY YAP! YA'LL HAVE THAT STUFF ALL OVER TH' FLOOR!


PLUTO – WELL, IF I HOLD ON THIS SIDE HE CAN'T PULL IT DOWN!


HEY!

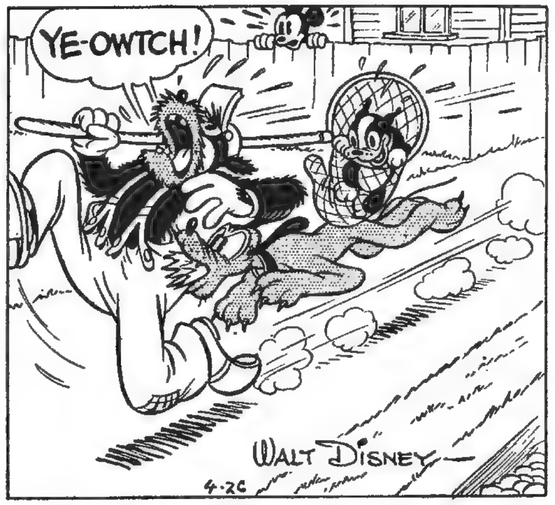

F' GOSH SAKES, PLUTO! WHAT'S COME OVER YA? YA DIDN'T USED T' BE SUCH A PEST! WHY CAN'T YA BE GOOD -- LIKE TERRY!
WALT DISNEY 4-25


PLUTO – I'LL PROB'LY GET BLAMED FOR THAT, TOO! DOGGONE IT! IT'S NOT FAIR! I WISH SOMETHIN' 'UD HAPPEN TO 'IM!

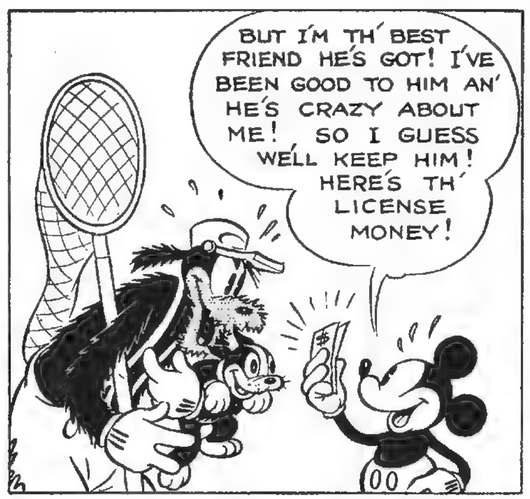

YIPE!
PLUTO – HOT DIGGETTY! TH' DOG-CATCHER! WELL --- THAT'S TH' END O' TERRY!

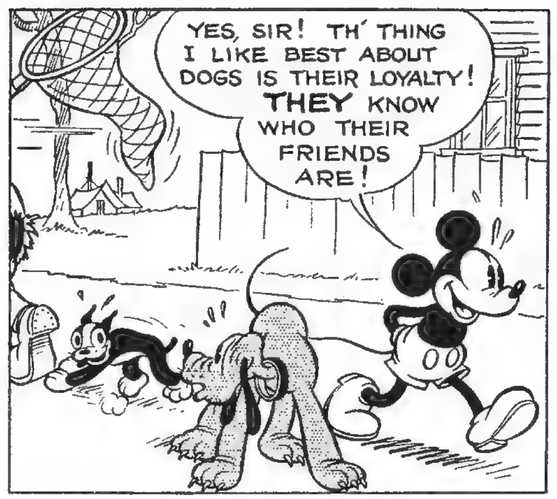
PLUTO – AW, SHUCKS! TH' POOR LITTLE FELLER! I OUGHTA HATE HIM, BUT -- I JUST CAN'T!

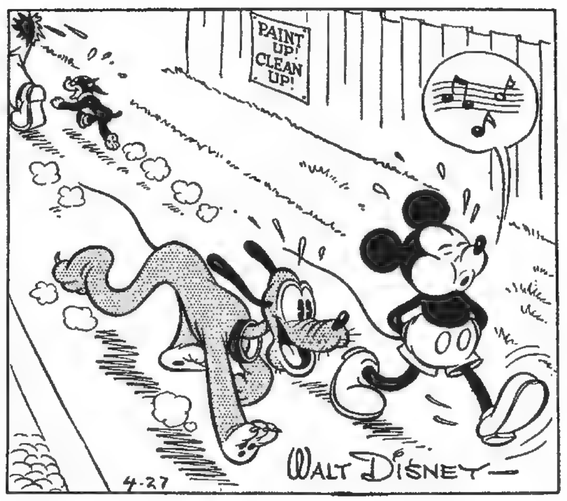
PLUTO -- I DON'T CARE IF HE IS A PEST! MICKEY LIKES 'IM AN' THAT'S ENOUGH FOR ME!

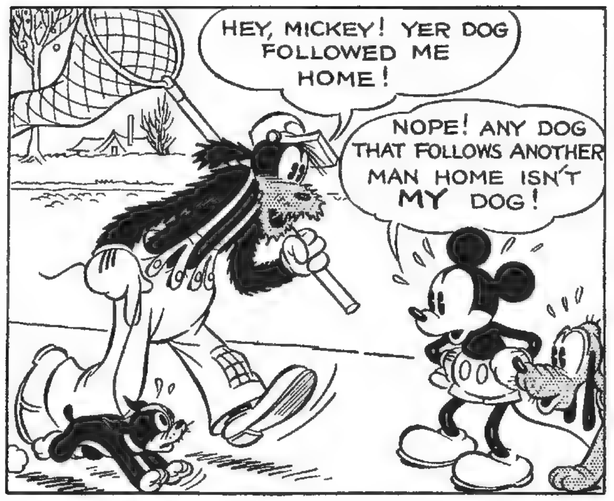

YE-OWTCH!
WALT DISNEY
4-26

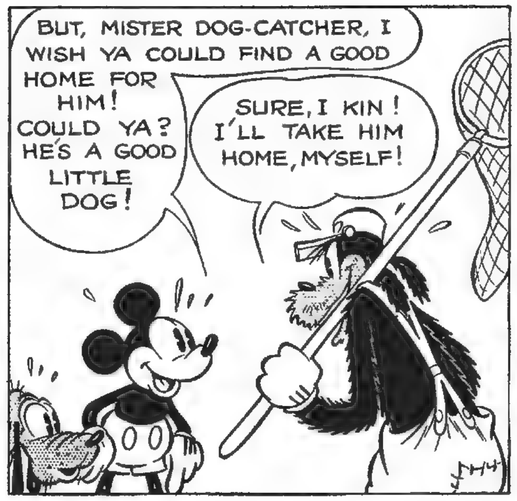
HEY! THIS DOG'S GOT NO LICENSE! IS HE YOURS?
WELL, NOT EXACTLY! YA SEE, HE JUST SORTA FOLLOWED ME HOME!
PAINT UP! CLEAN UP!

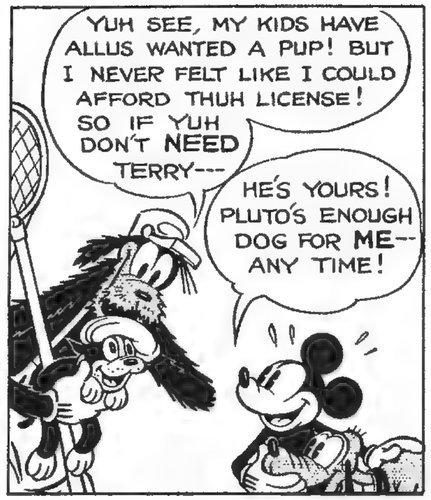

BUT I'M TH' BEST FRIEND HE'S GOT! I'VE BEEN GOOD TO HIM AN' HE'S CRAZY ABOUT ME! SO I GUESS WE'LL KEEP HIM! HERE'S TH' LICENSE MONEY!

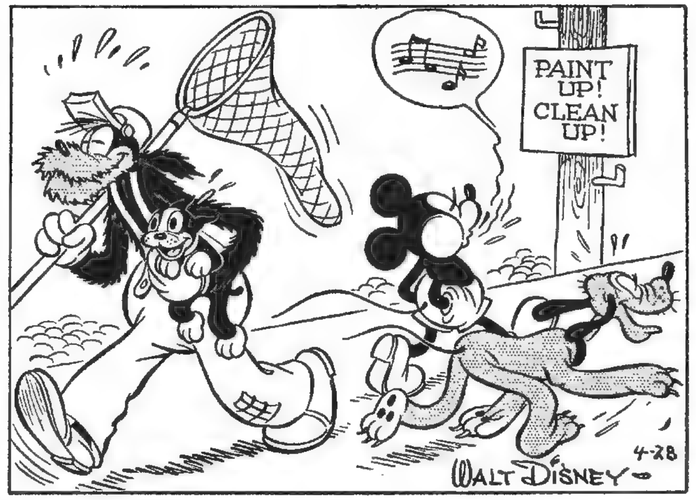

YES, SIR! TH' THING I LIKE BEST ABOUT DOGS IS THEIR LOYALTY! THEY KNOW WHO THEIR FRIENDS ARE!


PAINT UP! CLEAN UP!
WALT DISNEY
4-27





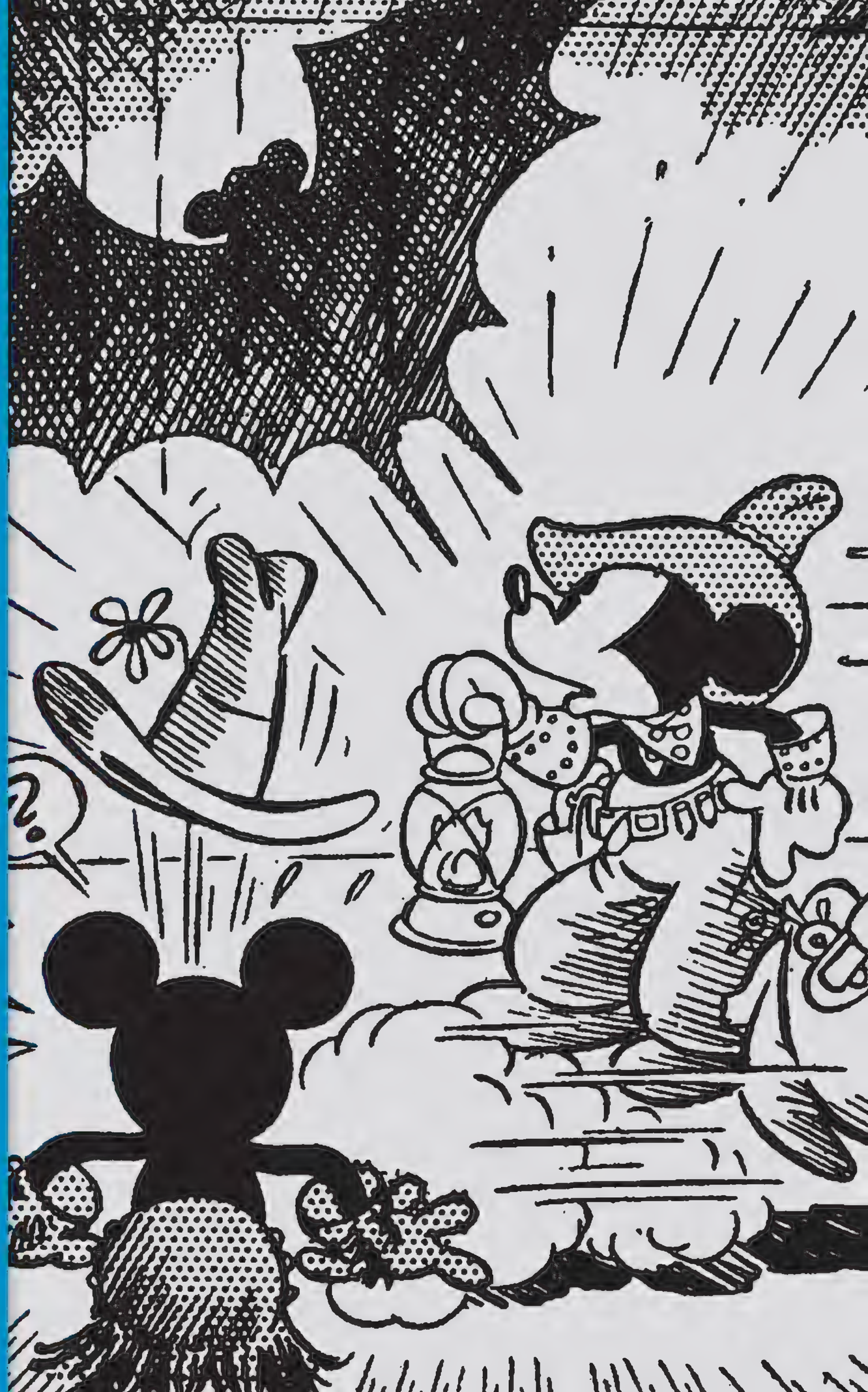




ABOVE: Poster art and Terry model sheet for *Just Dogs* (1932), Pluto's first starring role at Disney—and the direct inspiration for Gottfredson's "Pluto's Rival." Poster courtesy Walt Disney Archives; model sheet courtesy Michael Barrier.

THE BAT BANDIT OF INFERNO GULCH

APRIL 30, 1934
–
JULY 28, 1934



IN OUR LAST CHAPTER...?

Welcome back to Uncle Mortimer's beloved ranch. You're about to see Mickey reunite with Steamboat, his favorite bucking bronco; gallop through the badlands we know so well; and battle a mysterious new villain at the stage of past Wild West triumphs.

Wait a minute. What badlands? *Which* past triumphs? Come to think of it, since when did Minnie's Uncle Mortimer have a ranch or a bucking bronco? What hasn't Floyd Gottfredson's daily strip been telling us... and why not?

Two key words—*daily strip*—begin to give us the answers. For "The Bat Bandit of Inferno Gulch" is that rarest of birds: a daily strip follow-up to a Gottfredson *Sunday* strip continuity.

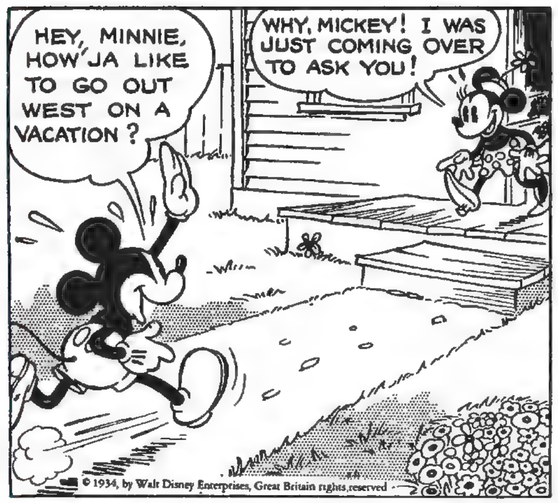
The *Mickey Mouse* Sunday began in 1932, and was a gag-a-day affair about half the time. On occasions when continued stories appeared, they almost never intersected with concurrent daily strip serials. That's because some newspapers ran *only* the daily *Mickey Mouse*, or *only* the Sunday, at a given time; readers of just one couldn't afford to be left in the dark.

In Uncle Mortimer's case, however, things did get a little murky. The *Mickey* daily introduced him in Gottfredson's first story, "Mickey Mouse in Death Valley" (1930). Originally portrayed as Minnie's jet-set billionaire benefactor, Mort owned a mansion, a cheese factory, and a gold mine. He flew around the desert in a tricked-out plane; quite hi-tech for Mickey's early horse-and-buggy days. At the close of "Death Valley," Mortimer left for "some business back east." The parallels with Little Orphan Annie's "Daddy" Warbucks were obvious—especially when, in later stories, Minnie tried to enlist Mortimer's help, but was unable to find him.

While we're not sure, perhaps the similarity to Warbucks was why Gottfredson altered Mortimer's role. In the 1933 Sunday serial "Lair of Wolf Barker," Mort became "only" a rancher; with one ranch in Inferno Gulch, another in Australia. He owned a prized horse, the feisty Steamboat. But his hi-tech was gone, his mansion and cheese factory were gone—even Mort's thick mustache of 1930 was gone, presumably by accident.

If Uncle Mortimer himself became less colorful, his ranch picked up the slack. Always a fan of dialect humor, Floyd filled the place with drawling Texan and Mexican staffers. The ranch even brought in a third ethnicity with its Chinese chef; while the character himself is barely more exaggerated than his pals, his name—"Mr. Chinky"—is obviously hurtful by modern standards.

In 1934, such casual crudity slipped into the work of even the most well-intentioned cartoonists. So did overzealous weapons use: today, Mickey is more likely to bring just his wits to a gunfight. [DG]


HEY, MINNIE, HOW'JA LIKE TO GO OUT WEST ON A VACATION?
WHY, MICKEY! I WAS JUST COMING OVER TO ASK YOU!
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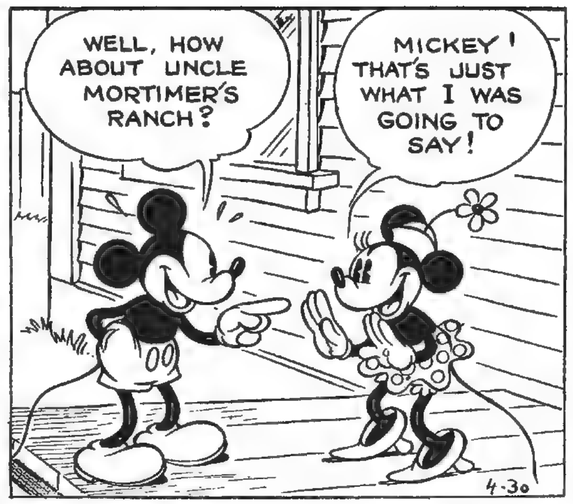
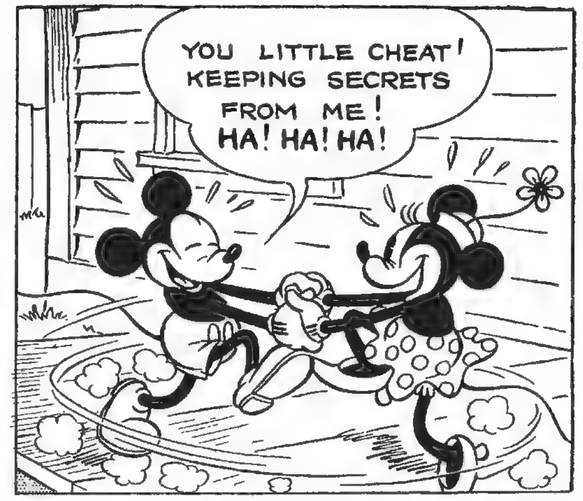
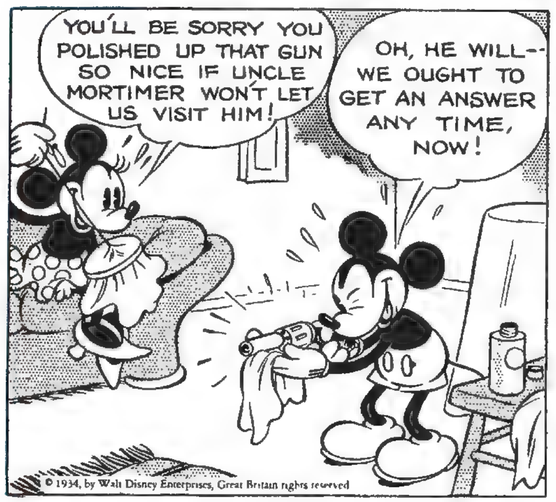

WELL, HOW ABOUT UNCLE MORTIMER'S RANCH?
MICKEY! THAT'S JUST WHAT I WAS GOING TO SAY!
4-30

WELL, HOLD YOURSELF TOGETHER- I GOT A SURPRISE-- I JUST WIRED UNCLE MORTIMER TO KNOW IF WE COULD COME!
YOU DID? WELL-- SURPRISE YOURSELF -- SO DID I!


YOU LITTLE CHEAT! KEEPING SECRETS FROM ME! HA! HA! HA!


YOU'LL BE SORRY YOU POLISHED UP THAT GUN SO NICE IF UNCLE MORTIMER WON'T LET US VISIT HIM!
OH, HE WILL-- WE OUGHT TO GET AN ANSWER ANY TIME, NOW!
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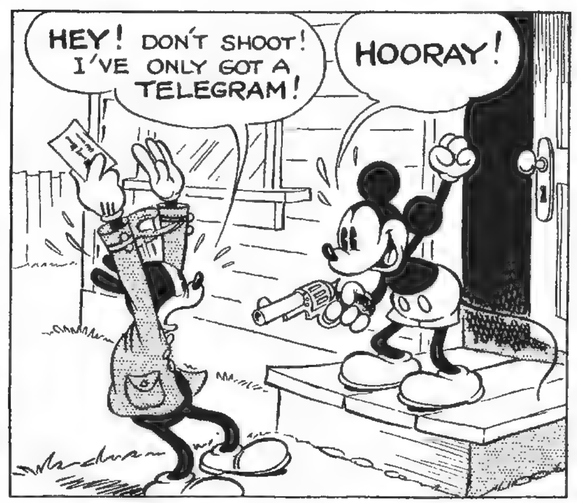
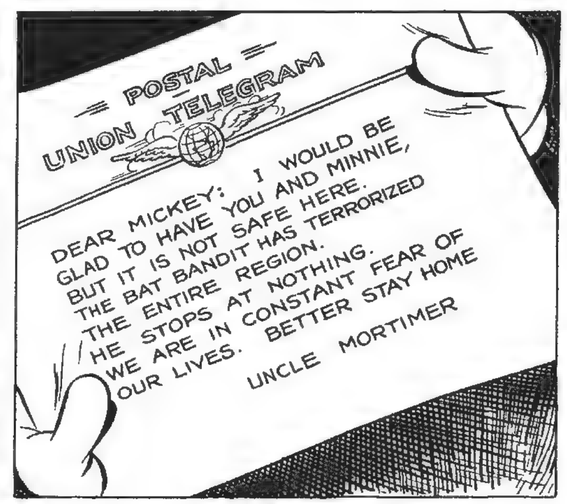
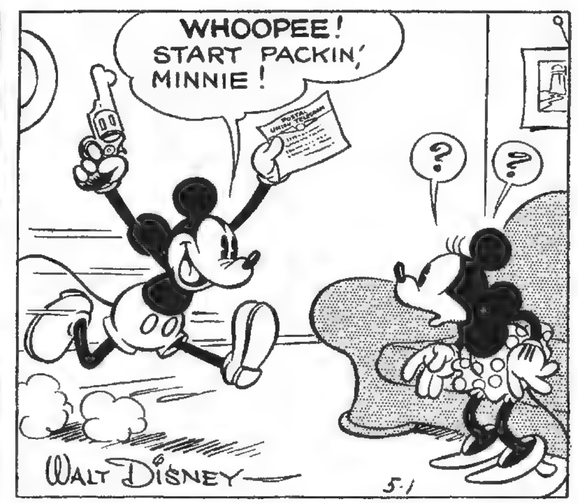
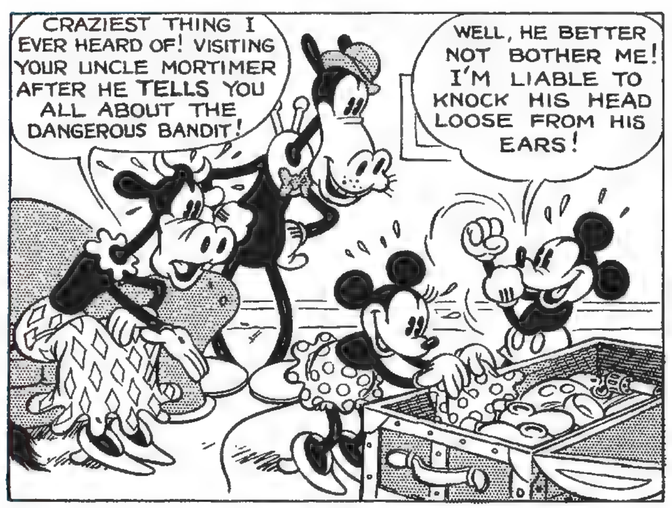
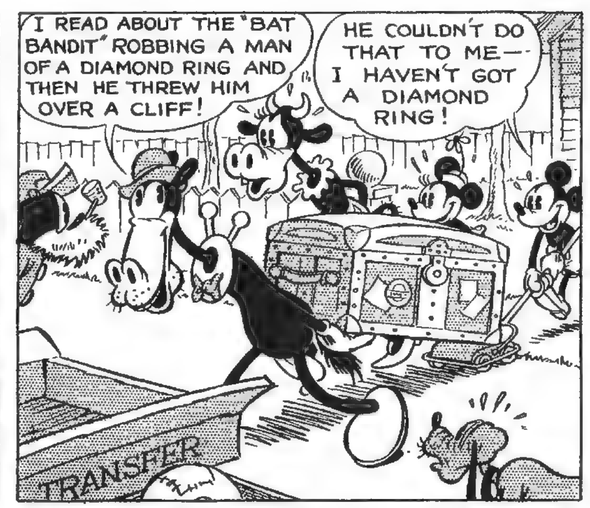

HEY! DON'T SHOOT! I'VE ONLY GOT A TELEGRAM!
HOOORAY!


POSTAL UNION TELEGRAM
DEAR MICKEY: I WOULD BE GLAD TO HAVE YOU AND MINNIE, BUT IT IS NOT SAFE HERE. THE BAT BANDIT HAS TERRORIZED THE ENTIRE REGION. HE STOPS AT NOTHING. WE ARE IN CONSTANT FEAR OF OUR LIVES. BETTER STAY HOME
UNCLE MORTIMER


WHOOPEE! START PACKIN', MINNIE!
?
?
WALT DISNEY
5-1


CRAZIEST THING I EVER HEARD OF! VISITING YOUR UNCLE MORTIMER AFTER HE TELLS YOU ALL ABOUT THE DANGEROUS BANDIT!
WELL, HE BETTER NOT BOTHER ME! I'M LIABLE TO KNOCK HIS HEAD LOOSE FROM HIS EARS!

WHAT'S THE IDEA OF THE ROPE?
AFTER I KNOCK HIM OUT, I'LL NEED SOMETHING TO TIE HIM UP WITH!


I READ ABOUT THE "BAT BANDIT" ROBBING A MAN OF A DIAMOND RING AND THEN HE THREW HIM OVER A CLIFF!
HE COULDN'T DO THAT TO ME-- I HAVEN'T GOT A DIAMOND RING!
TRANSFER

BRING BACK HIS SCALP MICKEY!
OH, DEAR! OH, DEAR! WILL WE EVER SEE THEM AGAIN?
GOOD-BY! GOOD-BY! DON'T WORRY ABOUT US!
WESTERN LIMITED
5-2
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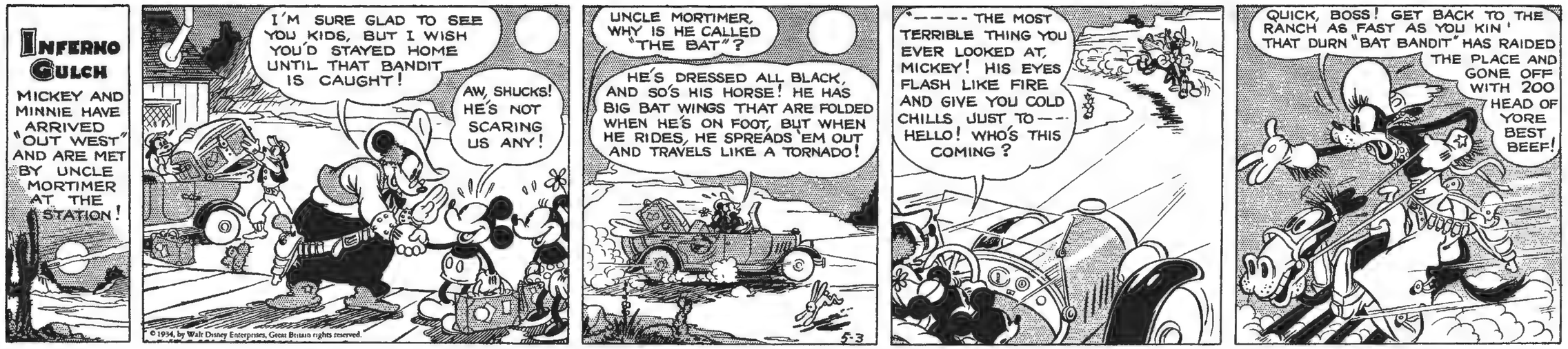
INFERNO GULCH
MICKEY AND MINNIE HAVE ARRIVED "OUT WEST" AND ARE MET BY UNCLE MORTIMER AT THE STATION!
I'M SURE GLAD TO SEE YOU KIDS, BUT I WISH YOU'D STAYED HOME UNTIL THAT BANDIT IS CAUGHT!
AW, SHUCKS! HE'S NOT SCARING US ANY!
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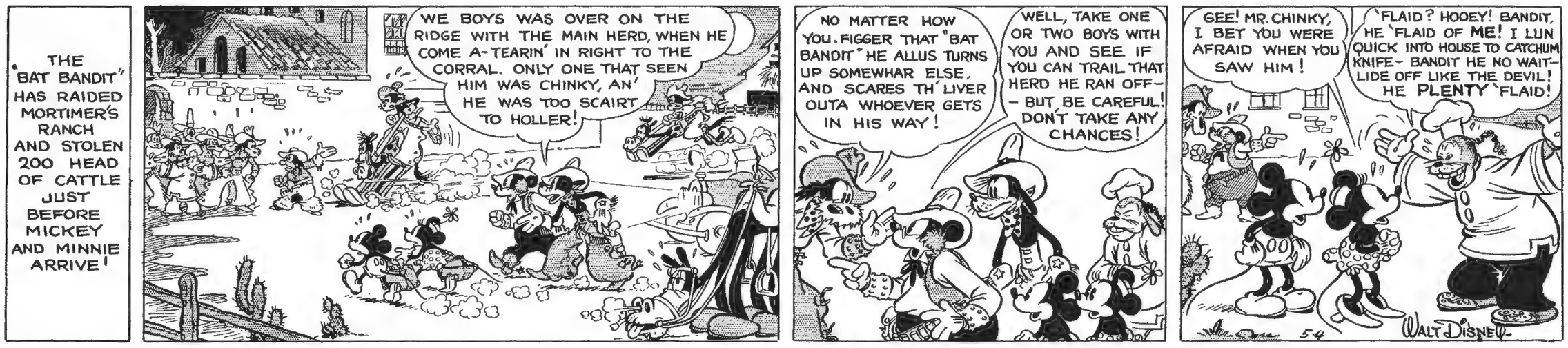
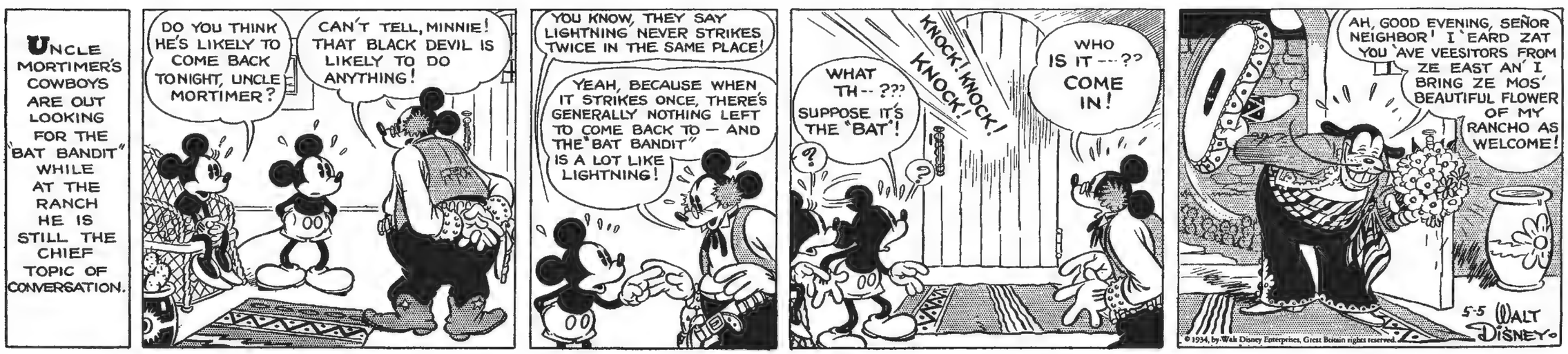
UNCLE MORTIMER, WHY IS HE CALLED "THE BAT"?
HE'S DRESSED ALL BLACK, AND SO'S HIS HORSE! HE HAS BIG BAT WINGS THAT ARE FOLDED WHEN HE'S ON FOOT, BUT WHEN HE RIDES, HE SPREADS 'EM OUT AND TRAVELS LIKE A TORNADO!
5-3
----- THE MOST TERRIBLE THING YOU EVER LOOKED AT, MICKEY! HIS EYES FLASH LIKE FIRE AND GIVE YOU COLD CHILLS JUST TO --- HELLO! WHO'S THIS COMING?
QUICK, BOSS! GET BACK TO THE RANCH AS FAST AS YOU KIN! THAT DURN "BAT BANDIT" HAS RAIDED THE PLACE AND GONE OFF WITH 200 HEAD OF YORE BEST BEEF!


THE "BAT BANDIT" HAS RAIDED MORTIMER'S RANCH AND STOLEN 200 HEAD OF CATTLE JUST BEFORE MICKEY AND MINNIE ARRIVE!
WE BOYS WAS OVER ON THE RIDGE WITH THE MAIN HERD, WHEN HE COME A-TEARIN' IN RIGHT TO THE CORRAL. ONLY ONE THAT SEEN HIM WAS CHINKY, AN' HE WAS TOO SCAIRT TO HOLLER!
NO MATTER HOW YOU FIGGER THAT "BAT BANDIT" HE ALLUS TURNS UP SOMEWHAR ELSE, AND SCARES TH' LIVER OUTA WHOEVER GETS IN HIS WAY!
WELL, TAKE ONE OR TWO BOYS WITH YOU AND SEE IF YOU CAN TRAIL THAT HERD HE RAN OFF-- BUT BE CAREFUL! DON'T TAKE ANY CHANCES!
GEE! MR. CHINKY, I BET YOU WERE AFRAID WHEN YOU SAW HIM!
'FLAID? HOOEY! BANDIT, HE 'FLAID OF ME! I LUN QUICK INTO HOUSE TO CATCHUM KNIFE- BANDIT HE NO WAIT- LIDE OFF LIKE THE DEVIL! HE PLENTY 'FLAID!
54
WALT DISNEY


UNCLE MORTIMER'S COWBOYS ARE OUT LOOKING FOR THE "BAT BANDIT" WHILE AT THE RANCH HE IS STILL THE CHIEF TOPIC OF CONVERSATION.
DO YOU THINK HE'S LIKELY TO COME BACK TONIGHT, UNCLE MORTIMER?
CAN'T TELL, MINNIE! THAT BLACK DEVIL IS LIKELY TO DO ANYTHING!
YOU KNOW, THEY SAY LIGHTNING NEVER STRIKES TWICE IN THE SAME PLACE!
YEAH, BECAUSE WHEN IT STRIKES ONCE, THERE'S GENERALLY NOTHING LEFT TO COME BACK TO — AND THE "BAT BANDIT" IS A LOT LIKE LIGHTNING!
KNOCK! KNOCK! KNOCK!
WHAT TH-- ??? SUPPOSE IT'S THE "BAT"!
WHO IS IT --- ?? COME IN!
AH, GOOD EVENING, SEÑOR NEIGHBOR! I 'EARD ZAT YOU 'AVE VEESITORS FROM ZE EAST AN' I BRING ZE MOS' BEAUTIFUL FLOWER OF MY RANCHO AS WELCOME!
5-5
WALT DISNEY
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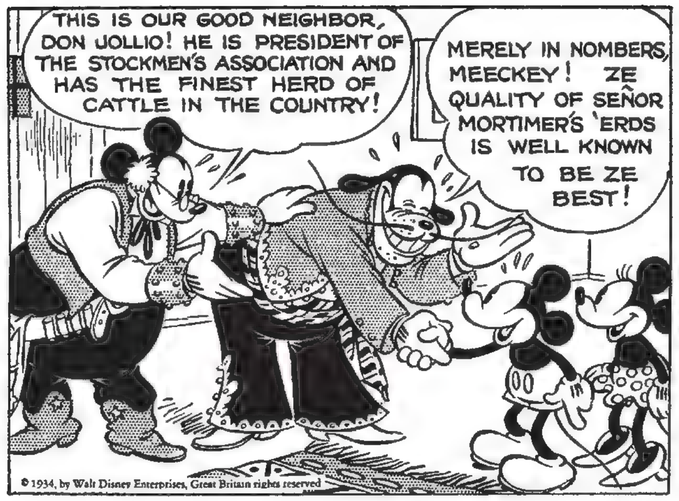
THIS IS OUR GOOD NEIGHBOR, DON JOLLIO! HE IS PRESIDENT OF THE STOCKMEN'S ASSOCIATION AND HAS THE FINEST HERD OF CATTLE IN THE COUNTRY!
MERELY IN NOMBERS, MEECKEY! ZE QUALITY OF SEÑOR MORTIMER'S 'ERDS IS WELL KNOWN TO BE ZE BEST!
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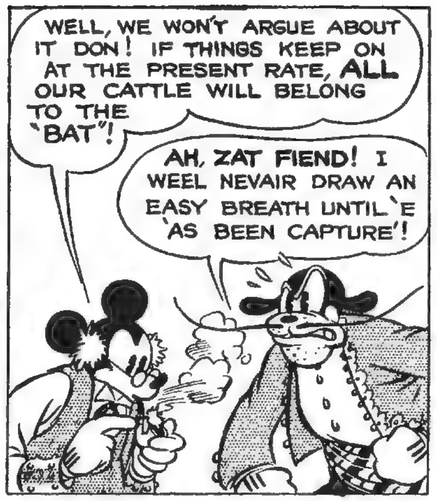
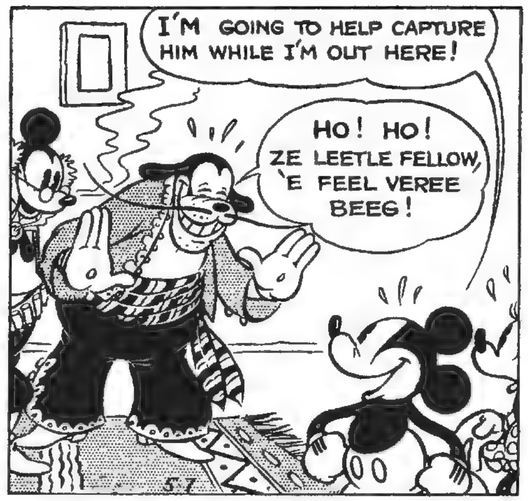
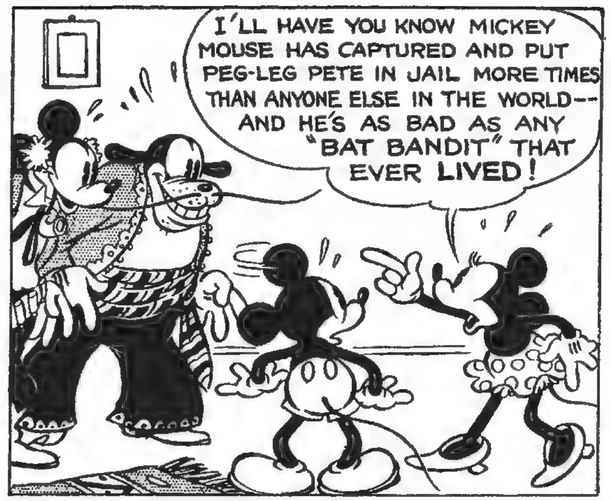
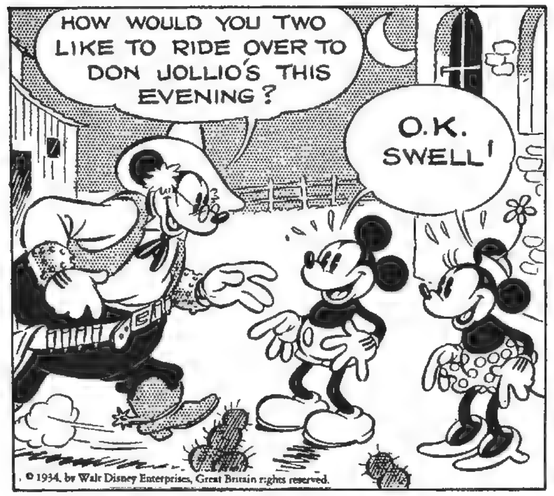

WELL, WE WON'T ARGUE ABOUT IT DON! IF THINGS KEEP ON AT THE PRESENT RATE, ALL OUR CATTLE WILL BELONG TO THE "BAT"!
AH, ZAT FIEND! I WEEL NEVAIR DRAW AN EASY BREATH UNTIL 'E 'AS BEEN CAPTURE'!


I'M GOING TO HELP CAPTURE HIM WHILE I'M OUT HERE!
HO! HO! ZE LEETLE FELLOW, 'E FEEL VEREE BEEG!
57


I'LL HAVE YOU KNOW MICKEY MOUSE HAS CAPTURED AND PUT PEG-LEG PETE IN JAIL MORE TIMES THAN ANYONE ELSE IN THE WORLD-- AND HE'S AS BAD AS ANY "BAT BANDIT" THAT EVER LIVED!


HOW WOULD YOU TWO LIKE TO RIDE OVER TO DON JOLLIO'S THIS EVENING?
O.K. SWELL!
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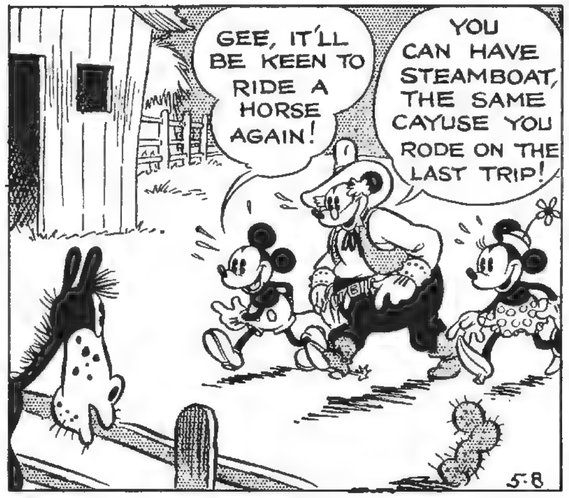
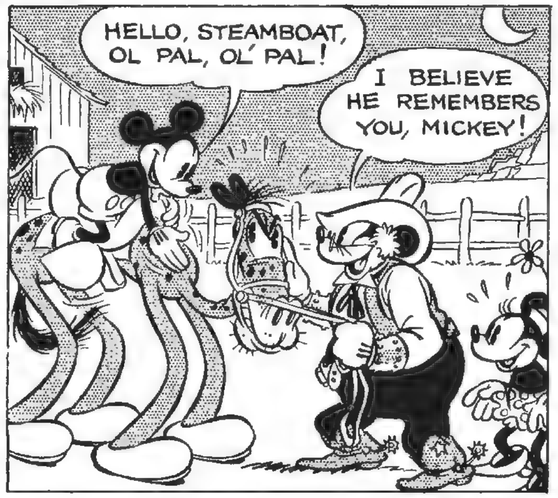
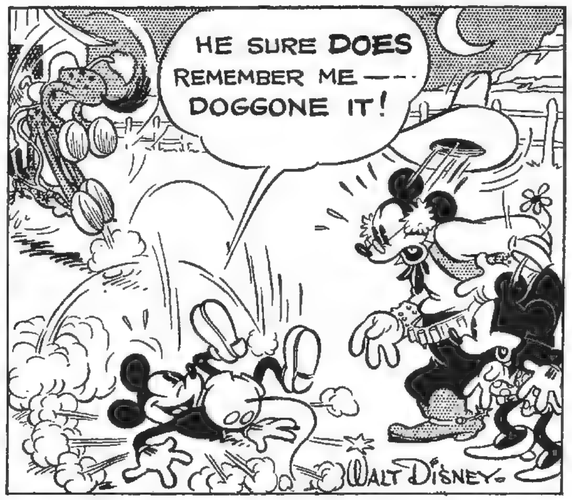
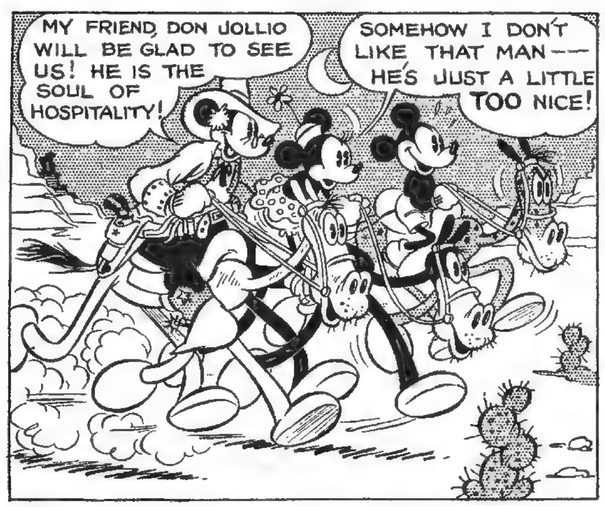
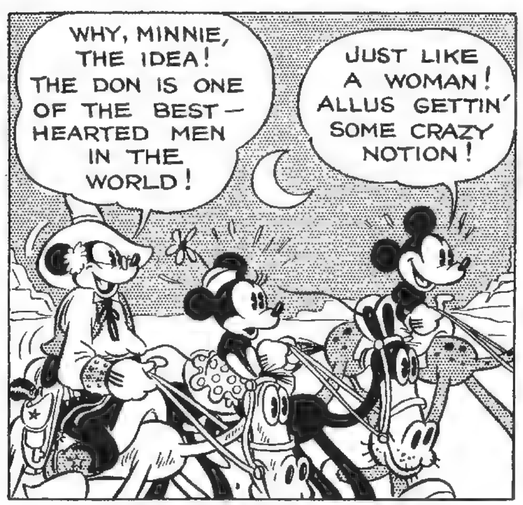

GEE, IT'LL BE KEEN TO RIDE A HORSE AGAIN!
YOU CAN HAVE STEAMBOAT, THE SAME CAYUSE YOU RODE ON THE LAST TRIP!
5-8


HELLO, STEAMBOAT, OL PAL, OL' PAL!
I BELIEVE HE REMEMBERS YOU, MICKEY!

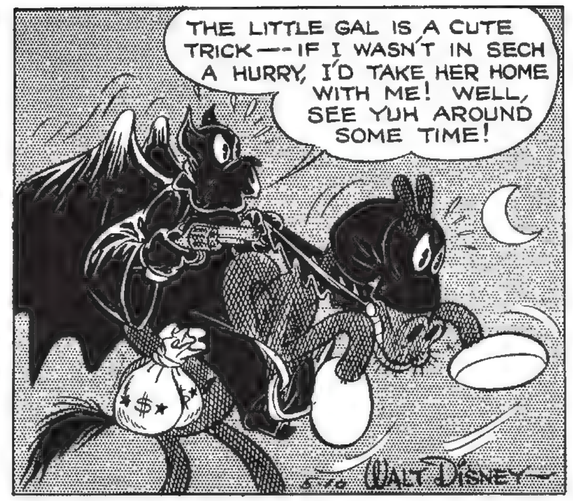

HE SURE DOES REMEMBER ME --- DOGGONE IT!
WALT DISNEY

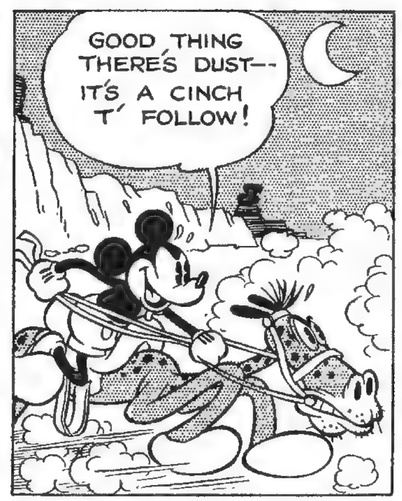

MY FRIEND DON JOLLIO WILL BE GLAD TO SEE US! HE IS THE SOUL OF HOSPITALITY!
SOMEHOW I DON'T LIKE THAT MAN -- HE'S JUST A LITTLE TOO NICE!

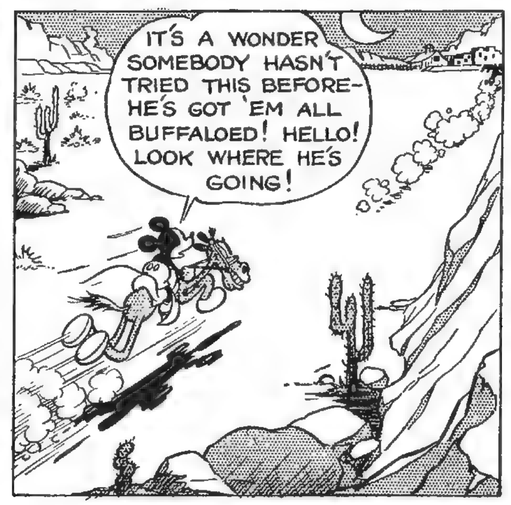

WHY, MINNIE, THE IDEA! THE DON IS ONE OF THE BEST-HEARTED MEN IN THE WORLD!
JUST LIKE A WOMAN! ALLUS GETTIN' SOME CRAZY NOTION!

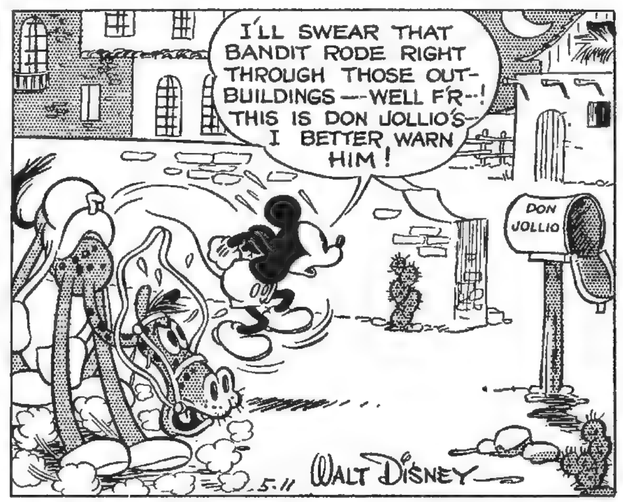
DON'T FORGET- WOMEN HAVE INTUITION!
HA! HA! YOU MEAN SUPERSTITION!

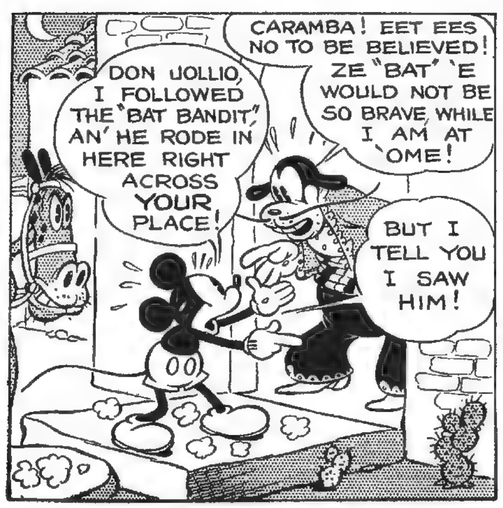
THE "BAT BANDIT"!!!
WALT DISNEY
5-9

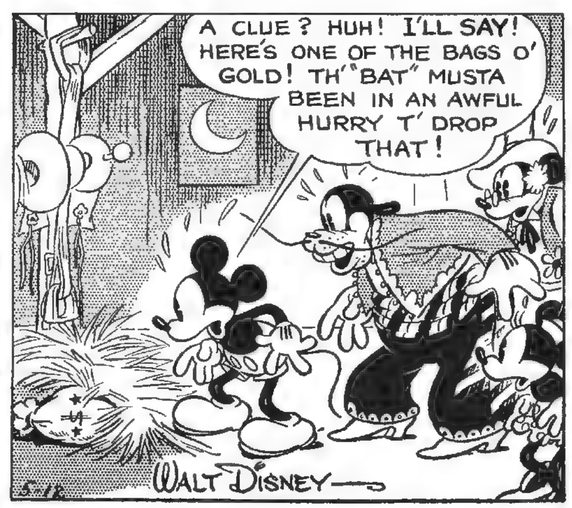






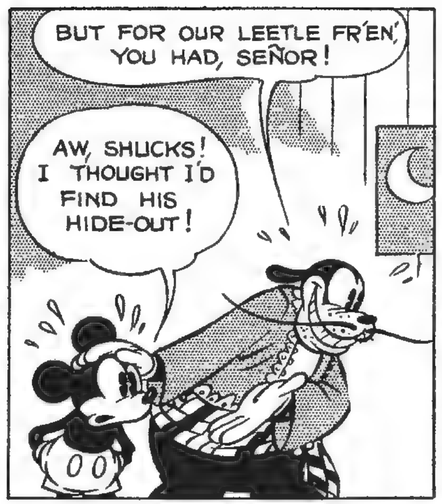


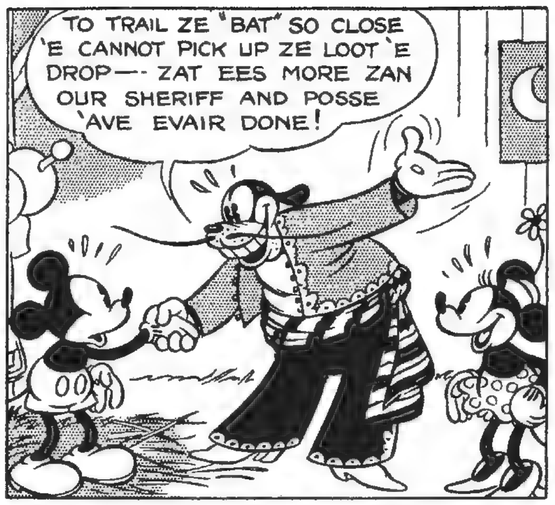


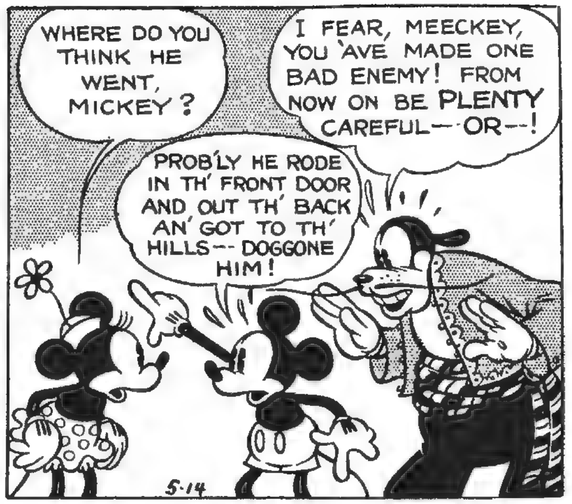


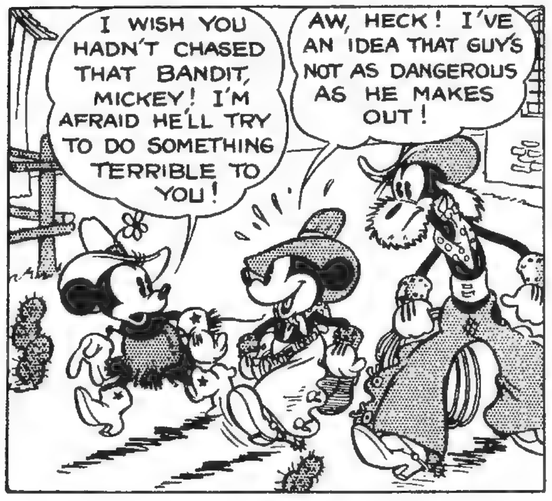
56. THE BAT BANDIT OF INFERNO GULCH

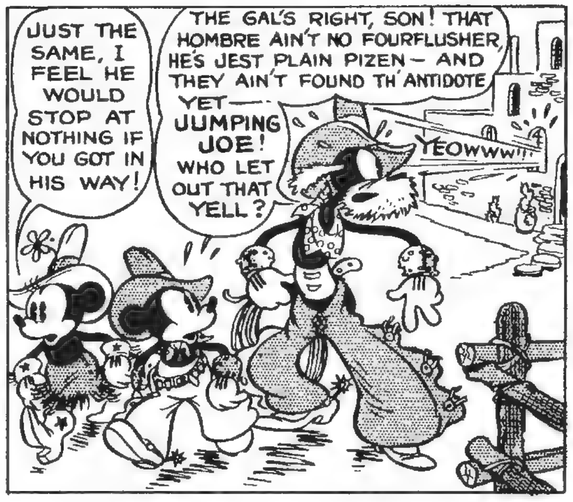
SEÑOR, IT MAK' ME VEREE 'APPY ZAT YOU RECOVER PART OF YOUR LOSS!
BY CRIPES! THAT SHORE IS LUCK! I FIGGERED I'D SEEN TH' LAST O' THAT PAY DIRT WHEN TH' "BAT" WENT OFF WITH IT!


BUT FOR OUR LEETLE FR'EN', YOU HAD, SEÑOR!
AW, SHUCKS! I THOUGHT I'D FIND HIS HIDE-OUT!


TO TRAIL ZE "BAT" SO CLOSE 'E CANNOT PICK UP ZE LOOT 'E DROP— ZAT EES MORE ZAN OUR SHERIFF AND POSSE 'AVE EVAIR DONE!

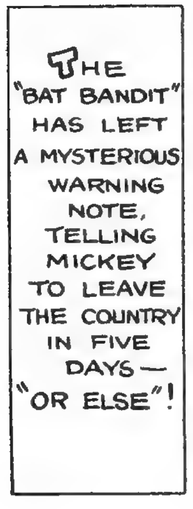

WHERE DO YOU THINK HE WENT, MICKEY?
I FEAR, MEECKEY, YOU 'AVE MADE ONE BAD ENEMY! FROM NOW ON BE PLENTY CAREFUL—OR—!
PROB'LY HE RODE IN TH' FRONT DOOR AND OUT TH' BACK AN' GOT TO TH' HILLS—DOGGONE HIM!
5-14

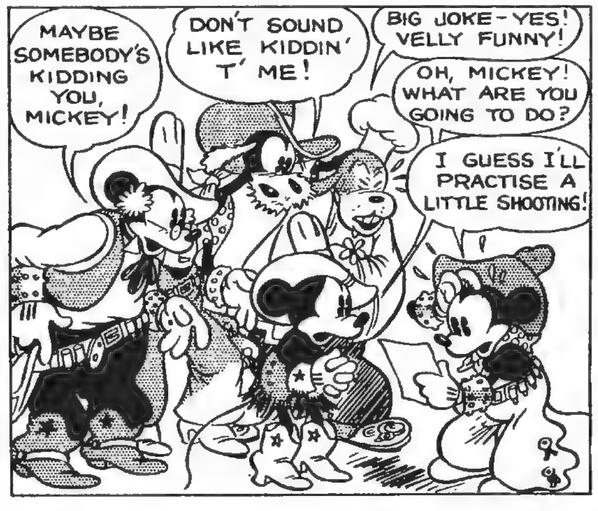

I WISH YOU HADN'T CHASED THAT BANDIT, MICKEY! I'M AFRAID HE'LL TRY TO DO SOMETHING TERRIBLE TO YOU!
AW, HECK! I'VE AN IDEA THAT GUY'S NOT AS DANGEROUS AS HE MAKES OUT!


JUST THE SAME, I FEEL HE WOULD STOP AT NOTHING IF YOU GOT IN HIS WAY!
THE GAL'S RIGHT, SON! THAT HOMBRE AIN'T NO FOURFLUSHER, HE'S JEST PLAIN PIZEN— AND THEY AIN'T FOUND TH' ANTIDOTE YET— JUMPING JOE! WHO LET OUT THAT YELL?
YEOWWW!!!

I STAND BY STOVE, COOKEE HASH, WHEN ZING!— BIG KNIFE FLY BY- STICK IN WALL- PLITTY CLOSE CUT OFF QUEUE — GEE! GOSH!!

MICKEY MOUSE— YOU HAVE FIVE DAYS TO LEAVE THE COUNTRY— OR ELSE!!!
5-15

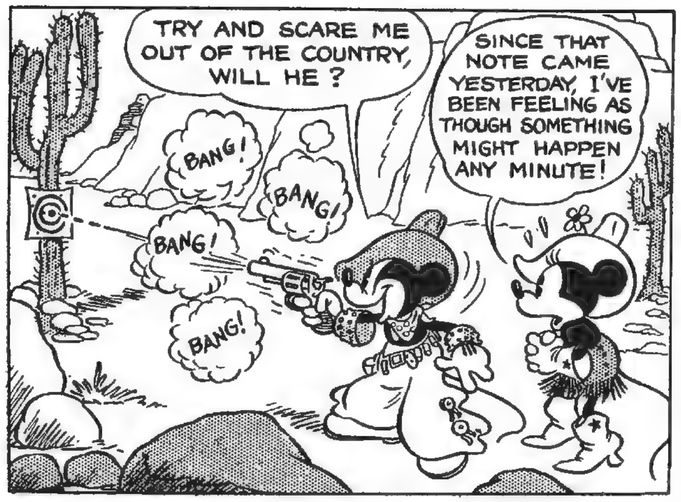

THE "BAT BANDIT" HAS LEFT A MYSTERIOUS WARNING NOTE, TELLING MICKEY TO LEAVE THE COUNTRY IN FIVE DAYS— "OR ELSE"!


MAYBE SOMEBODY'S KIDDING YOU, MICKEY!
DON'T SOUND LIKE KIDDIN' T' ME!
BIG JOKE—YES! VELLY FUNNY!
OH, MICKEY! WHAT ARE YOU GOING TO DO?
I GUESS I'LL PRACTISE A LITTLE SHOOTING!

HERE— MICKEY, TWO BITS YOU CAN'T BREAK THAT BOTTLE WITH THIS GUN!
IT'S A BET!

EYAH! HAW! HAW! IT AIN'T LOADED!
?
?
CLICK!

HA! HA! HA! HA! HA! HA! HA! HA! HA!
PAY ME!
WALT DISNEY
5-16


TRY AND SCARE ME OUT OF THE COUNTRY, WILL HE ?
SINCE THAT NOTE CAME YESTERDAY, I'VE BEEN FEELING AS THOUGH SOMETHING MIGHT HAPPEN ANY MINUTE!
BANG!
BANG!
BANG!
BANG!

THERE'S ANOTHER ONE FOR YOU, MR. "BAT"! C'MON, MINNIE, LET'S SEE HOW MANY HITS I MADE!
BANG!
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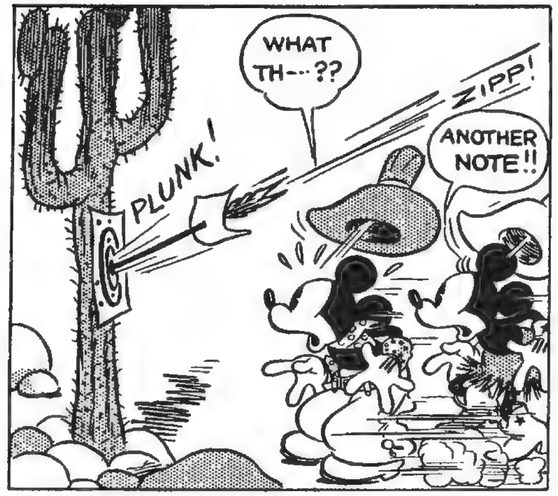
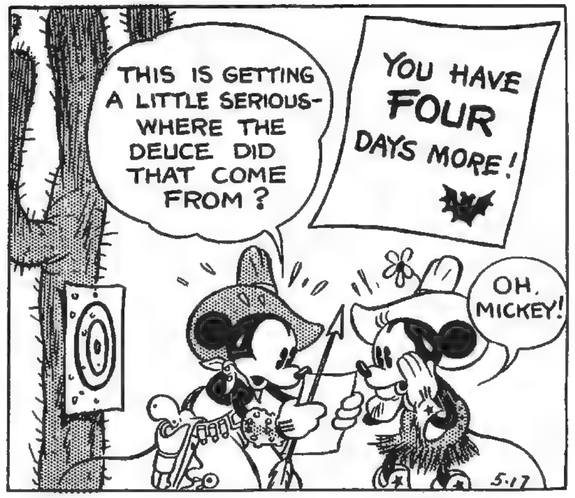

WHAT TH---??
ZIPP!
ANOTHER NOTE!!
PLUNK!


THIS IS GETTING A LITTLE SERIOUS- WHERE THE DEUCE DID THAT COME FROM ?
YOU HAVE FOUR DAYS MORE!
OH, MICKEY!
5-17

D'YA THINK THE "BAT" WILL BE SENDING ME ANY MORE WARNINGS, UNCLE MORTIMER ?
I'LL WAGER HE DOESN'T GET ONE THROUGH TODAY! I'VE GOT THE BOYS GUARDING EVERY FOOT OF THE RANCH!

I'LL GO SEE IF EVERYTHING IS QUIET!
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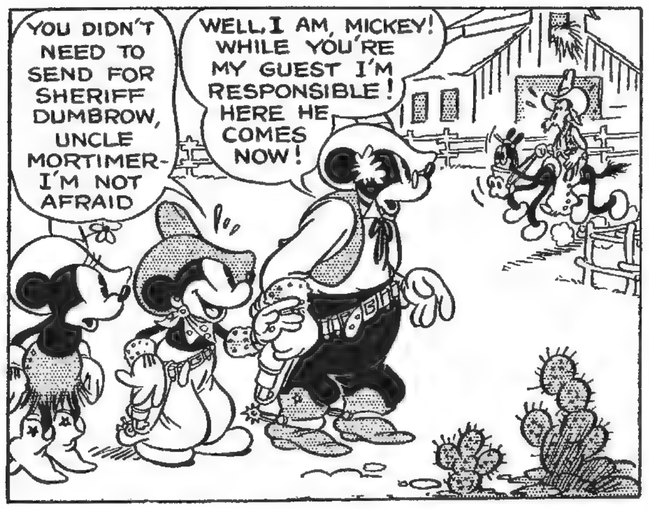
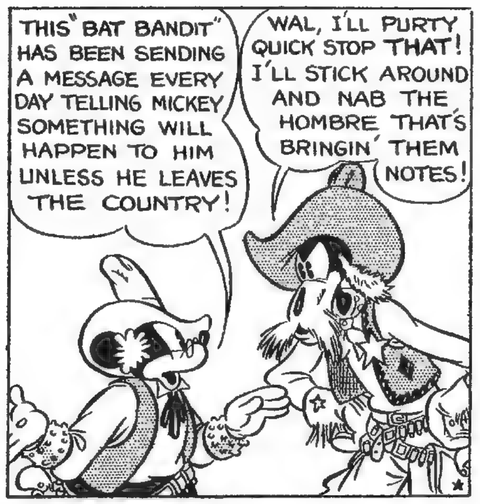
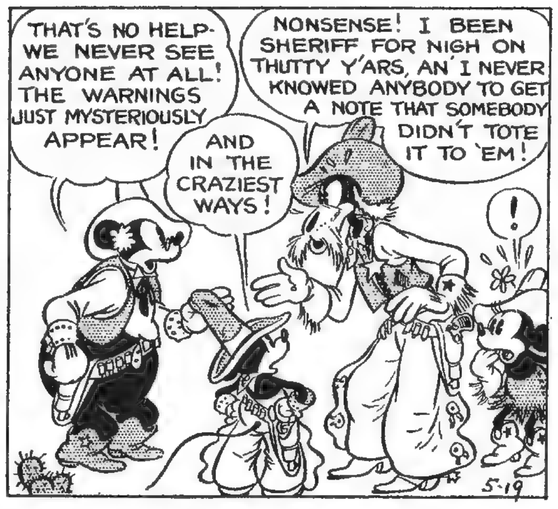
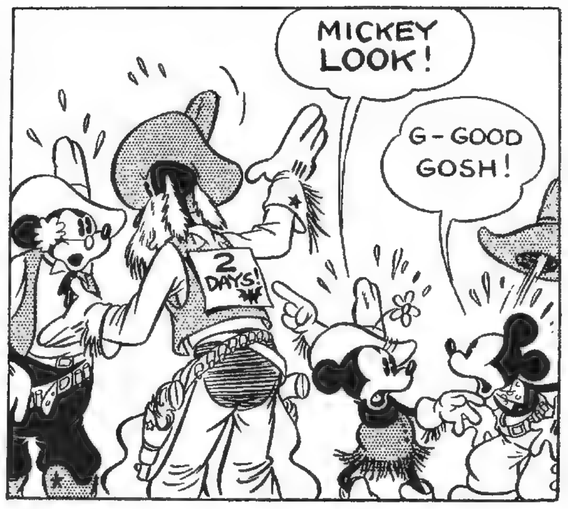
ANY MORE BANDIT TROUBLE, MR. CHINKY?
ME NO TIME FOOLEE 'BOUT BANDIT! ALLEE TIME COOKEE - LEST OF TIME WASHEE! BUSY LIKE DEBBIL!

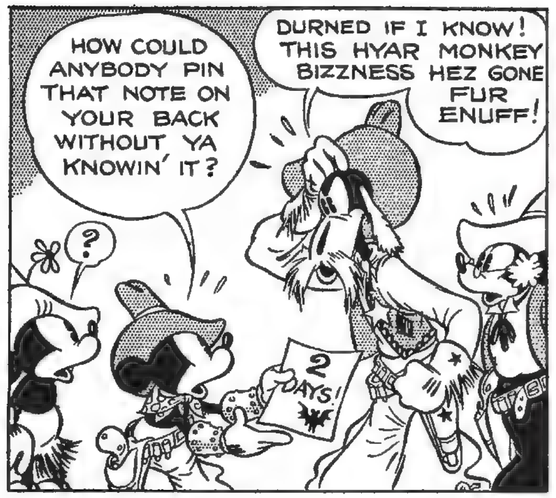
? ? ?
ONLY 3 DAYS LEFT!
5-18


YOU DIDN'T NEED TO SEND FOR SHERIFF DUMBROW, UNCLE MORTIMER- I'M NOT AFRAID
WELL, I AM, MICKEY! WHILE YOU'RE MY GUEST I'M RESPONSIBLE! HERE HE COMES NOW!


THIS "BAT BANDIT" HAS BEEN SENDING A MESSAGE EVERY DAY TELLING MICKEY SOMETHING WILL HAPPEN TO HIM UNLESS HE LEAVES THE COUNTRY!
WAL, I'LL PURTY QUICK STOP THAT! I'LL STICK AROUND AND NAB THE HOMBRE THAT'S BRINGIN' THEM NOTES!


THAT'S NO HELP- WE NEVER SEE ANYONE AT ALL! THE WARNINGS JUST MYSTERIOUSLY APPEAR!
NONSENSE! I BEEN SHERIFF FOR NIGH ON THUTTY Y'ARS, AN' I NEVER KNOWED ANYBODY TO GET A NOTE THAT SOMEBODY DIDN'T TOTE IT TO 'EM!
AND IN THE CRAZIEST WAYS!
!
5-19


MICKEY LOOK!
G-GOOD GOSH!
2 DAYS!


HOW COULD ANYBODY PIN THAT NOTE ON YOUR BACK WITHOUT YA KNOWIN' IT?
DURNED IF I KNOW! THIS HYAR MONKEY BIZZNESS HEZ GONE FUR ENUFF!
?
2 DAYS!

I'M A GOIN' TO TAKE A GOOD LOOK AROUND FOR SOME CLUES! THEY AIN'T NO DURN "BAT BANDIT" GOIN' TO MAKE A SUCKER OUTA JOE DUMBROW!
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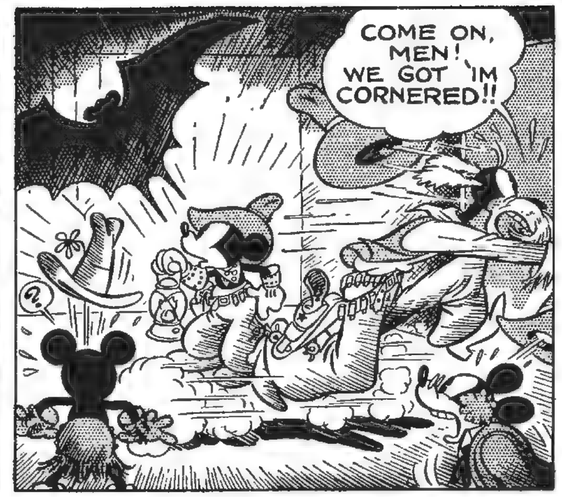
COME ON, MEN! WE GOT 'IM CORNERED!!

GOSH! YOU FOLKS LOOKED FUNNY! THAT WAS A REAL BAT THAT FLEW ACROSS MY LANTERN!
!
WALT DISNEY
5-21

DO YOU THINK IT'S SAFE TO BE RIDING OUT HERE?
NO SENSE IN WORRYIN'— THAT "BAT" SEEMS TO TURN UP ANYWHERE— EVEN AT THE RANCH!
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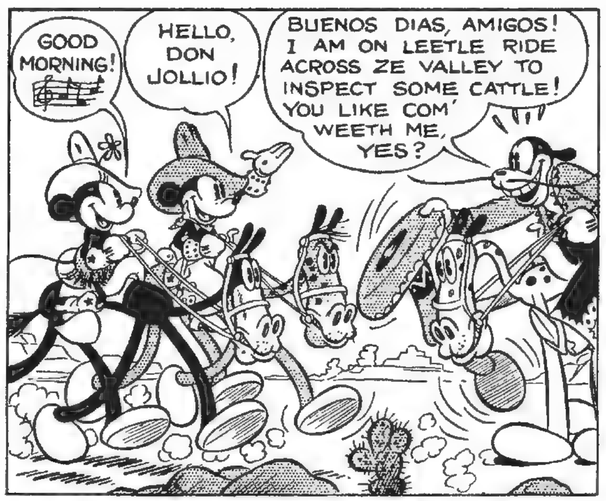
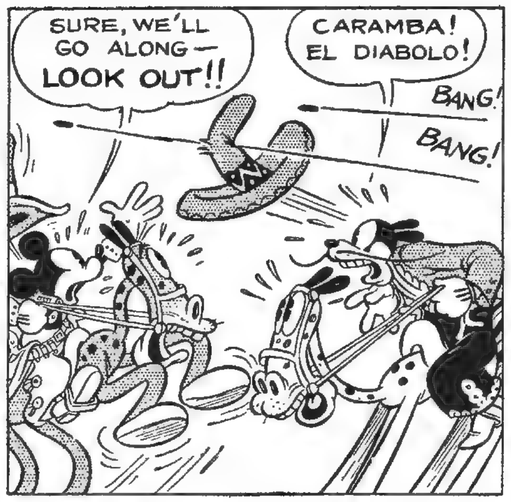
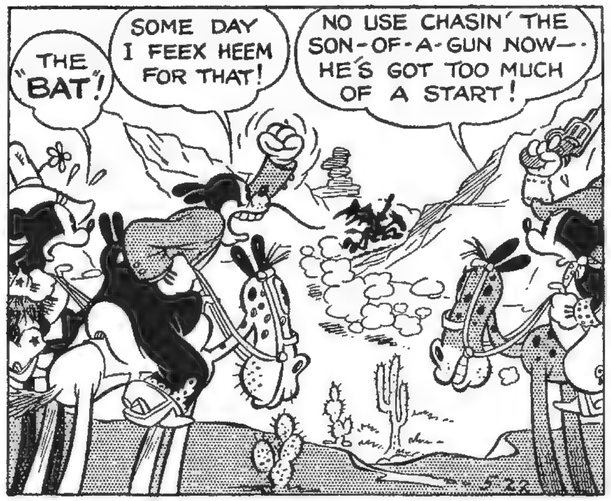

GOOD MORNING!
HELLO, DON JOLLIO!
BUENOS DIAS, AMIGOS! I AM ON LEETLE RIDE ACROSS ZE VALLEY TO INSPECT SOME CATTLE! YOU LIKE COM' WEETH ME, YES?


SURE, WE'LL GO ALONG— LOOK OUT!!
CARAMBA! EL DIABOLO!
BANG!
BANG!


THE "BAT"!
SOME DAY I FEEX HEEM FOR THAT!
NO USE CHASIN' THE SON-OF-A-GUN NOW— HE'S GOT TOO MUCH OF A START!

HOW DO YOU SUPPOSE THAT BANDIT GOT ALL THOSE WARNINGS TO MICKEY WITHOUT BEING SEEN?
I 'AVE NO IDEA— BUT SOME DAY 'E GO TOO FAR WEETH HEEZ THEATRICALS AN' HE GET CAPTURE'!
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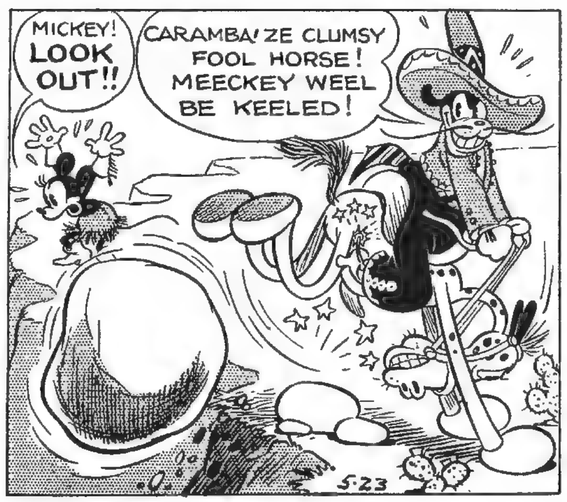
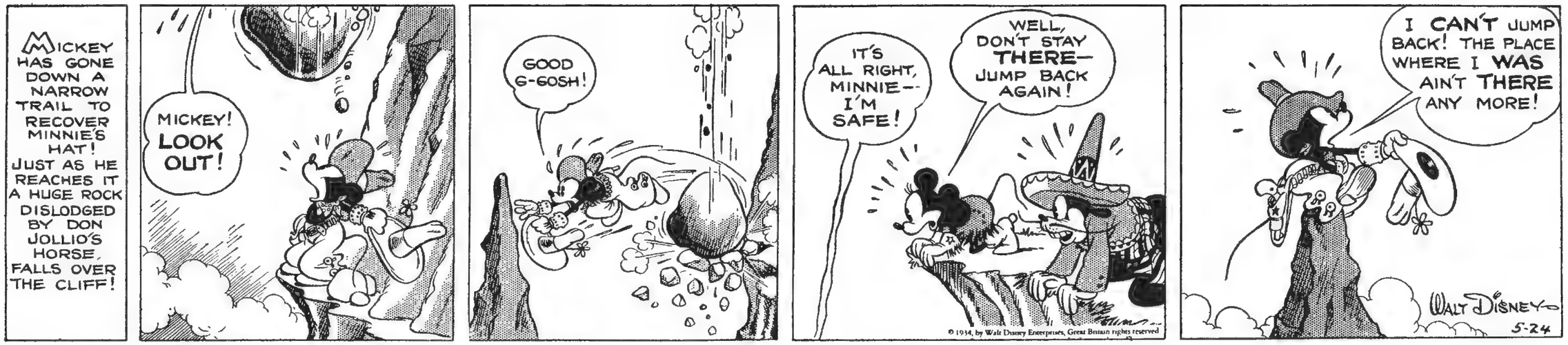
SHERIFF DUMBROW IS NO HELP AT ALL!
BAH! ZAT FOOL! ZE "BAT" MAK' OF HEEM A MONKEY! ZE RANCHEROS MUS' TAK' ZE LAW TO ZEMSELVES AN' RUN DOWN SEÑOR BAT!

OH! THERE GOES MY HAT OVER THE CLIFF!
THERE'S A TRAIL LEADING DOWN, MAYBE I CAN GET IT!


MICKEY! LOOK OUT!!
CARAMBA! ZE CLUMSY FOOL HORSE! MEECKEY WEEL BE KEELED!
5-23


MICKEY HAS GONE DOWN A NARROW TRAIL TO RECOVER MINNIE'S HAT! JUST AS HE REACHES IT A HUGE ROCK DISLODGED BY DON JOLLIO'S HORSE, FALLS OVER THE CLIFF!
MICKEY! LOOK OUT!
GOOD G-GOSH!
IT'S ALL RIGHT, MINNIE-- I'M SAFE!
WELL, DON'T STAY THERE— JUMP BACK AGAIN!
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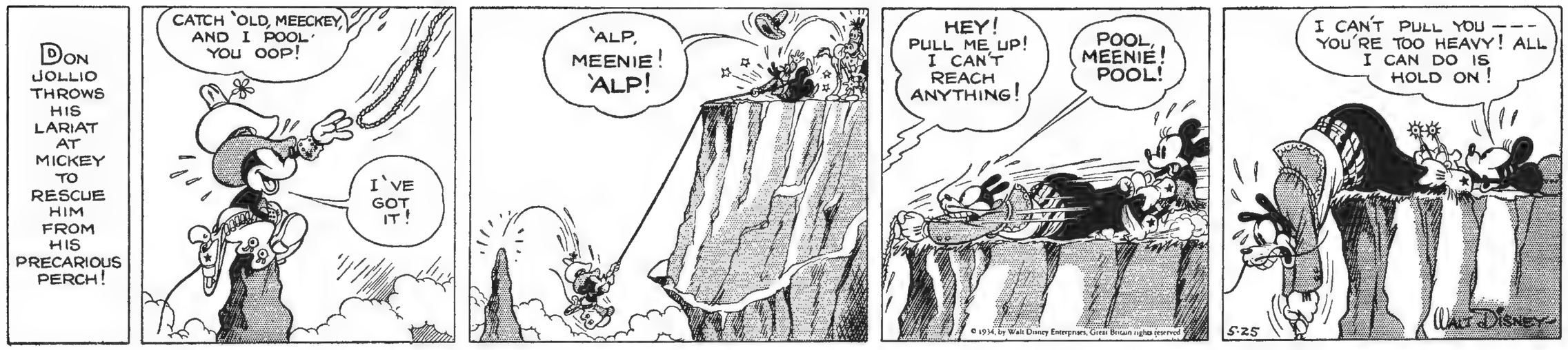
I CAN'T JUMP BACK! THE PLACE WHERE I WAS AIN'T THERE ANY MORE!
WALT DISNEY
5-24


DON JOLLIO THROWS HIS LARIAT AT MICKEY TO RESCUE HIM FROM HIS PRECARIOUS PERCH!
CATCH 'OLD, MEECKEY, AND I POOL YOU OOP!
I'VE GOT IT!
'ALP, MEENIE! 'ALP!
HEY! PULL ME UP! I CAN'T REACH ANYTHING!
POOL, MEENIE! POOL!
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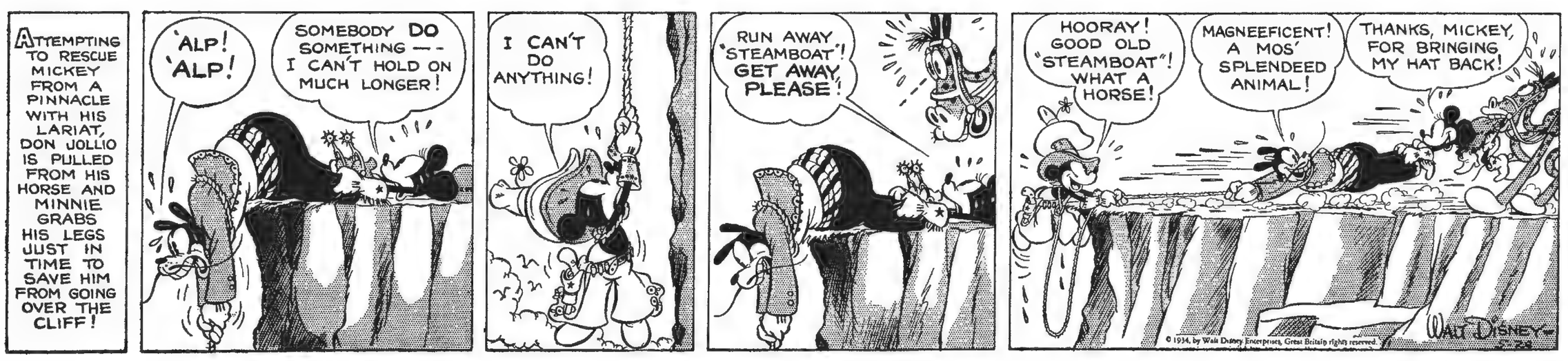
I CAN'T PULL YOU --- YOU'RE TOO HEAVY! ALL I CAN DO IS HOLD ON!
5-25
WALT DISNEY


ATTEMPTING TO RESCUE MICKEY FROM A PINNACLE WITH HIS LARIAT, DON JOLLIO IS PULLED FROM HIS HORSE AND MINNIE GRABS HIS LEGS JUST IN TIME TO SAVE HIM FROM GOING OVER THE CLIFF!
'ALP! 'ALP!
SOMEBODY DO SOMETHING --- I CAN'T HOLD ON MUCH LONGER!
I CAN'T DO ANYTHING!
RUN AWAY "STEAMBOAT"! GET AWAY, PLEASE!
HOORAY! GOOD OLD "STEAMBOAT"! WHAT A HORSE!
MAGNEEFICENT! A MOS' SPLENDEED ANIMAL!
THANKS, MICKEY, FOR BRINGING MY HAT BACK!
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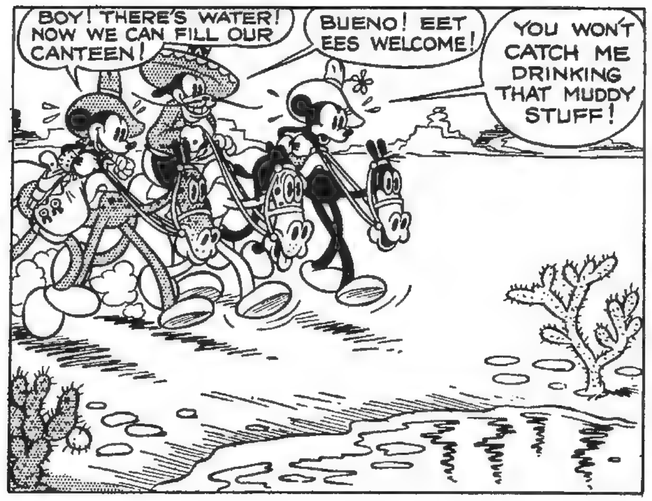
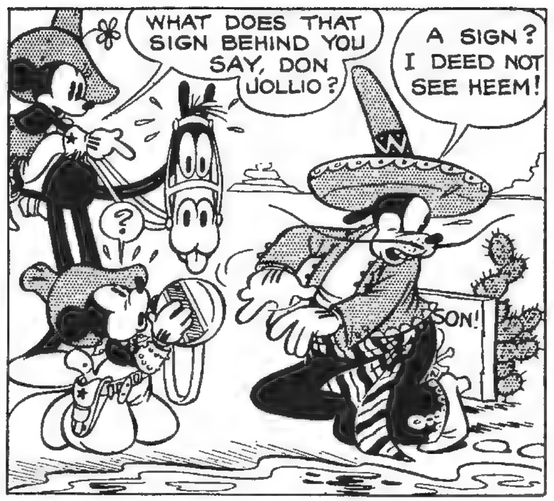
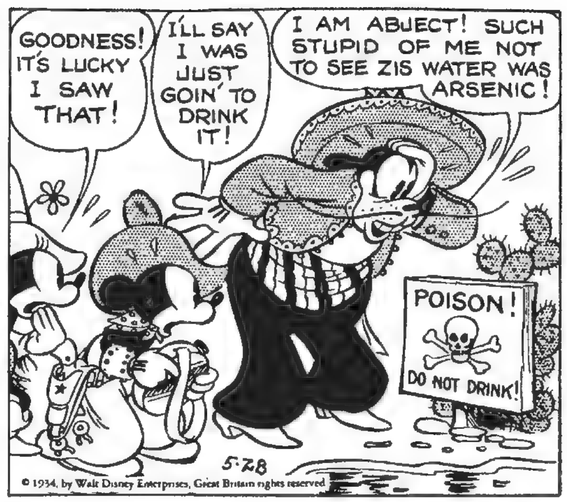
WALT DISNEY
5-26


BOY! THERE'S WATER! NOW WE CAN FILL OUR CANTEEN!
BUENO! EET EES WELCOME!
YOU WON'T CATCH ME DRINKING THAT MUDDY STUFF!

HERE YOU GO, DON!
NO! NO! AFTER YOU, AMIGO MIO! IN ZE WEST ZE VEESITOR EES ALWAYS FIRST!


WHAT DOES THAT SIGN BEHIND YOU SAY, DON JOLLIO?
A SIGN? I DEED NOT SEE HEEM!


GOODNESS! IT'S LUCKY I SAW THAT!
I'LL SAY I WAS JUST GOIN' TO DRINK IT!
I AM ABJECT! SUCH STUPID OF ME NOT TO SEE ZIS WATER WAS ARSENIC!
POISON!
DO NOT DRINK!
5-28
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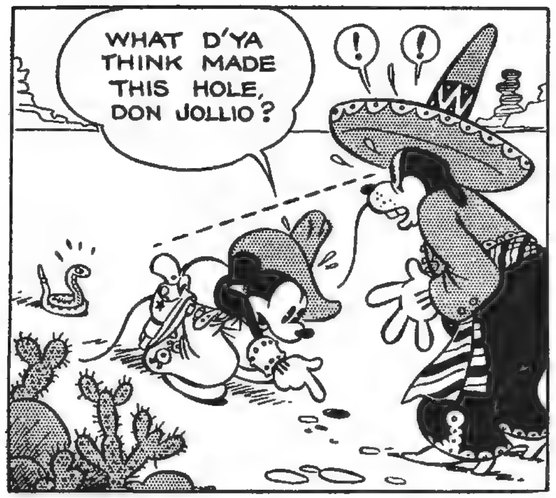
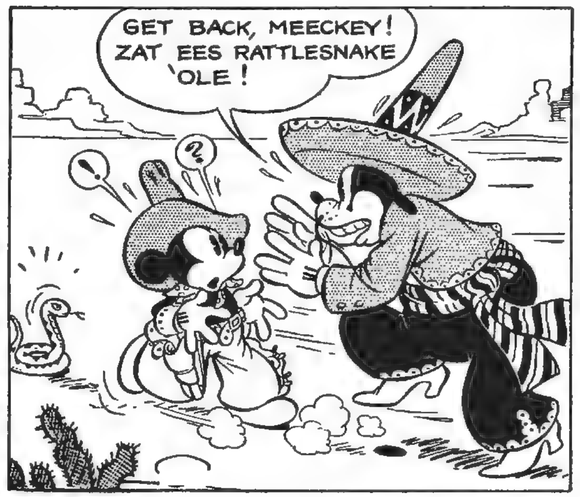
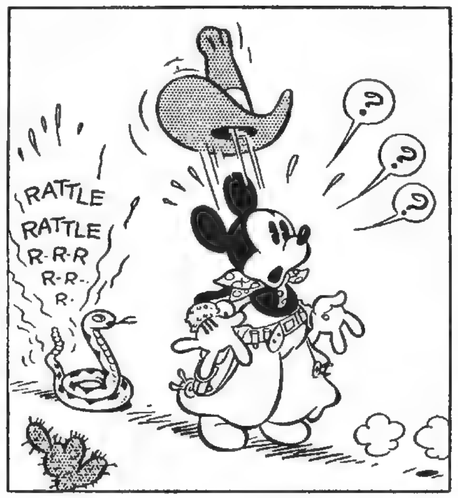
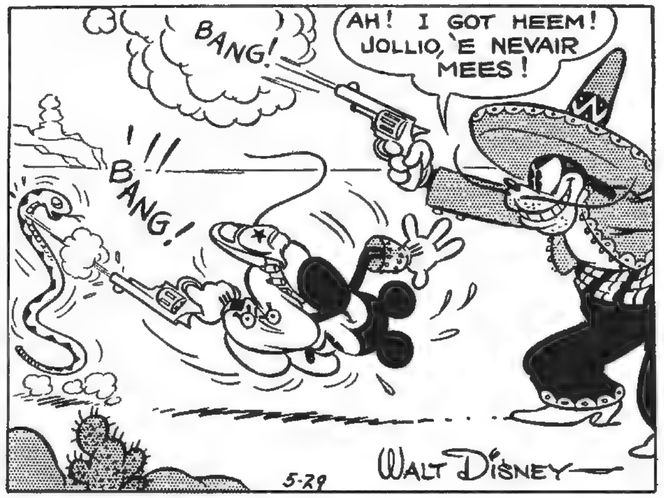
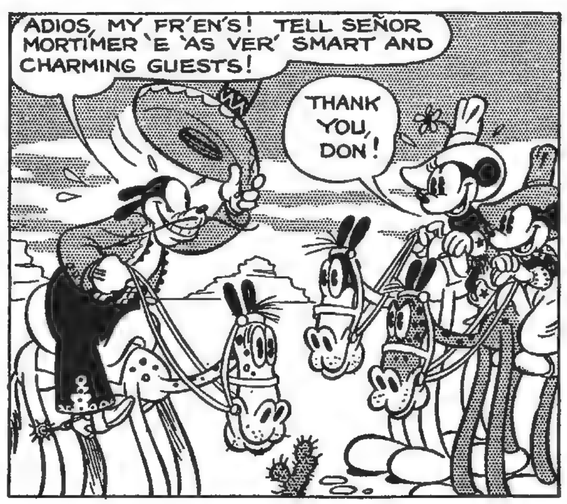

WHAT D'YA THINK MADE THIS HOLE, DON JOLLIO?

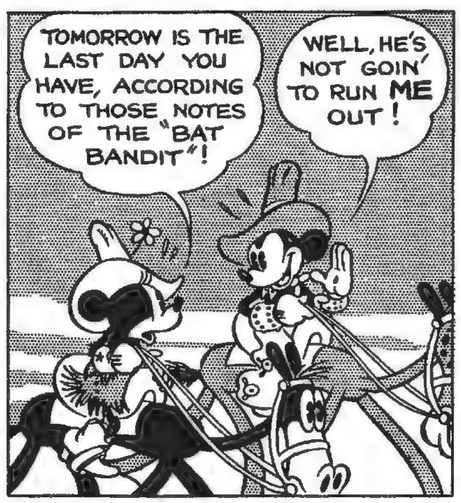

GET BACK, MEECKEY! ZAT EES RATTLESNAKE 'OLE!

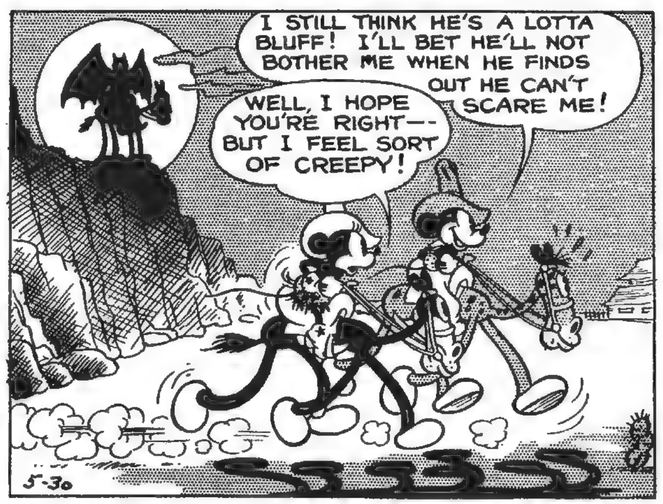

RATTLE RATTLE R-R-R R-R-R-

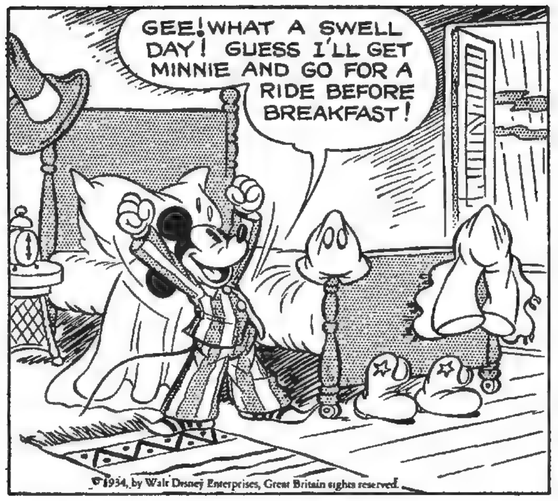

BANG!
BANG!
AH! I GOT HEEM! JOLLIO, 'E NEVAIR MEES!
5-29
WALT DISNEY

WAS NOT ZAT A BEAUTIFUL 'ERD OF CATTLE WE LOOKED AT?
YEH, THEY WERE A FINE LOT — AN' I COULD EAT ONE ROASTED WHOLE RIGHT NOW!


ADIOS, MY FR'EN'S! TELL SEÑOR MORTIMER 'E 'AS VER' SMART AND CHARMING GUESTS!
THANK YOU, DON!


TOMORROW IS THE LAST DAY YOU HAVE, ACCORDING TO THOSE NOTES OF THE "BAT BANDIT"!
WELL, HE'S NOT GOIN' TO RUN ME OUT!


I STILL THINK HE'S A LOTTA BLUFF! I'LL BET HE'LL NOT BOTHER ME WHEN HE FINDS OUT HE CAN'T SCARE ME!
WELL, I HOPE YOU'RE RIGHT — BUT I FEEL SORT OF CREEPY!
5-30


GEE! WHAT A SWELL DAY! GUESS I'LL GET MINNIE AND GO FOR A RIDE BEFORE BREAKFAST!
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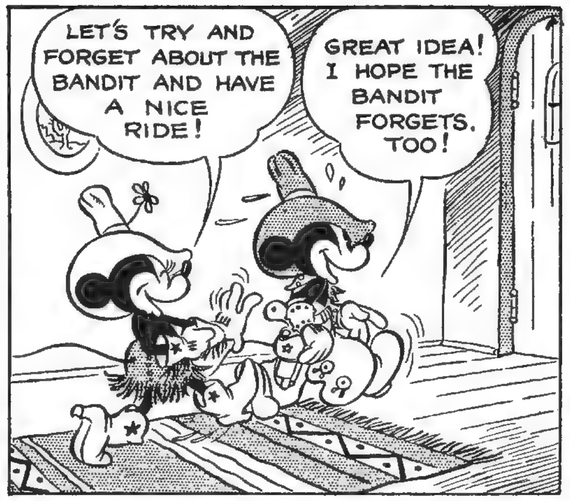
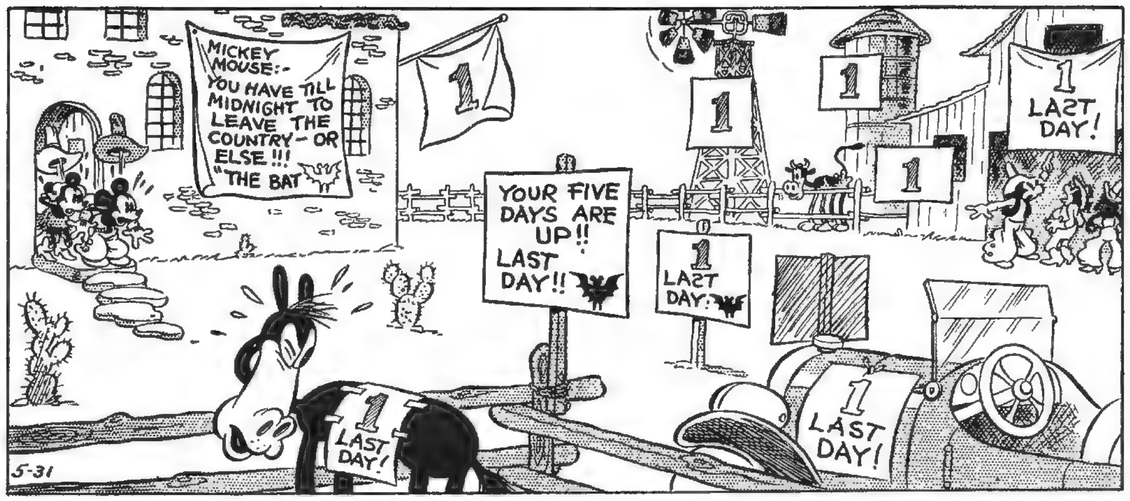
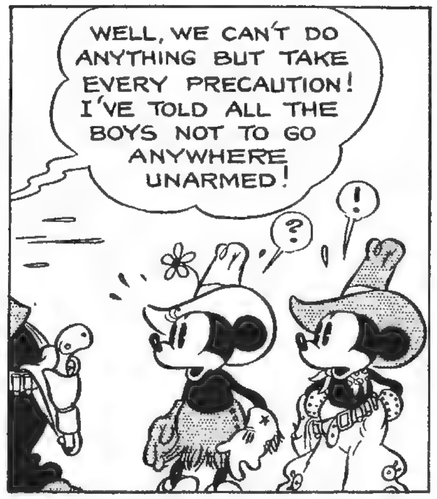
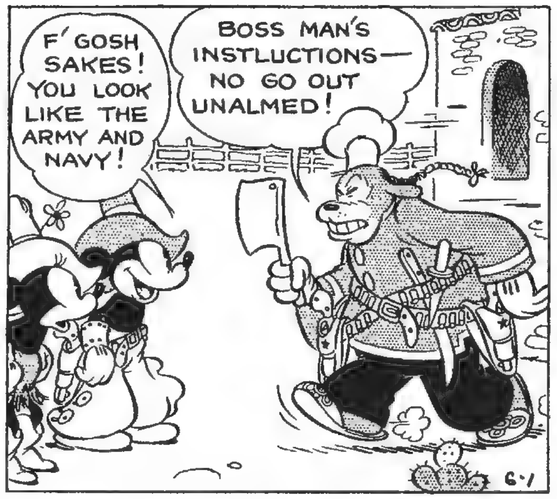

LET'S TRY AND FORGET ABOUT THE BANDIT AND HAVE A NICE RIDE!
GREAT IDEA! I HOPE THE BANDIT FORGETS, TOO!

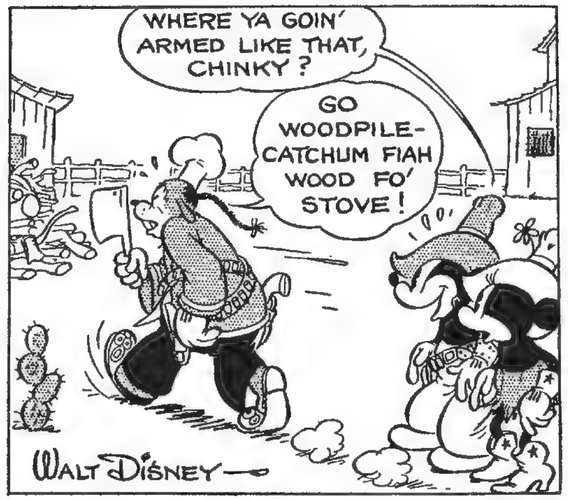

MICKEY MOUSE:- YOU HAVE TILL MIDNIGHT TO LEAVE THE COUNTRY - OR ELSE !!! "THE BAT"
YOUR FIVE DAYS ARE UP!! LAST DAY!!
1 LAST DAY!
5-31

DURING THE NIGHT THE BAT BANDIT HAS VISITED THE RANCH AND LEFT NOTICES ALL OVER THE PLACE THAT THIS IS MICKEY'S LAST DAY!

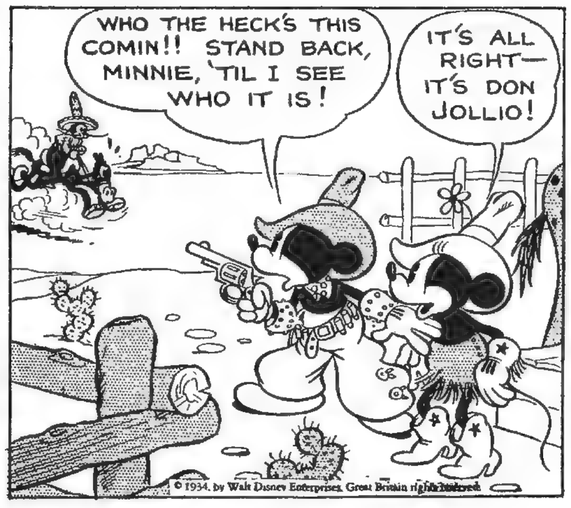
THREE OF MY COW-HANDS JUST QUIT! THIS "BAT" MYSTERY HAS BEEN GETTING ON MY NERVES!
THE VERY IDEA! ANYHOW-SUCH 'FRAIDCATS WOULDN'T BE ANY GOOD TO YOU!


WELL, WE CAN'T DO ANYTHING BUT TAKE EVERY PRECAUTION! I'VE TOLD ALL THE BOYS NOT TO GO ANYWHERE UNARMED!


F' GOSH SAKES! YOU LOOK LIKE THE ARMY AND NAVY!
BOSS MAN'S INSTLUCTIONS— NO GO OUT UNALMED!
6-1


WHERE YA GOIN' ARMED LIKE THAT, CHINKY?
GO WOODPILE-CATCHUM FIAH WOOD FO' STOVE!
WALT DISNEY

THIS SUSPENSE IS TERRIBLE! DO YOU THINK WE BETTER GO HOME?
NO! AFTER ALL, THE BANDIT MAY BE BLUFFIN' AN' I'M GOIN' TO SEE IT THROUGH!


WHO THE HECK'S THIS COMIN!! STAND BACK, MINNIE, 'TIL I SEE WHO IT IS!
IT'S ALL RIGHT— IT'S DON JOLLIO!
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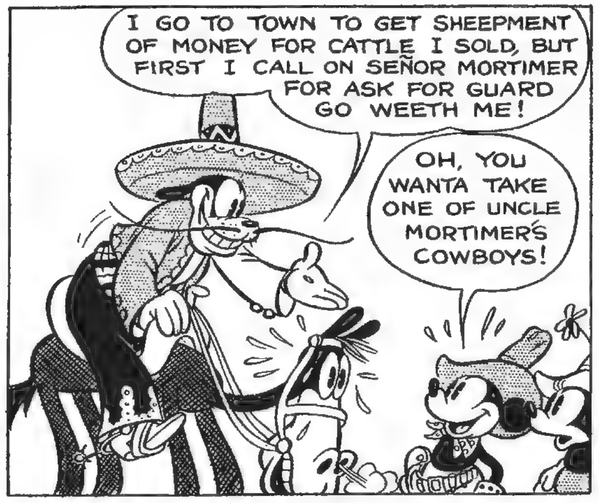
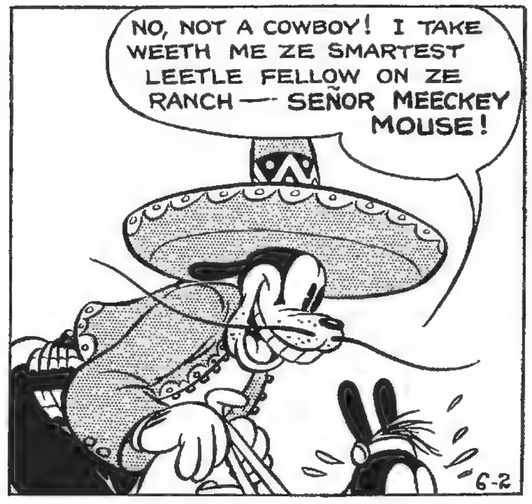

I GO TO TOWN TO GET SHEEPMENT OF MONEY FOR CATTLE I SOLD, BUT FIRST I CALL ON SEÑOR MORTIMER FOR ASK FOR GUARD GO WEETH ME!
OH, YOU WANTA TAKE ONE OF UNCLE MORTIMER'S COWBOYS!


NO, NOT A COWBOY! I TAKE WEETH ME ZE SMARTEST LEETLE FELLOW ON ZE RANCH — SEÑOR MEECKEY MOUSE!
6-2

SI, SEÑOR, I LIKE TAKE MEECKEY WEETH ME TO EXPRESS OFFICE! I 'AVE MONEY COME FROM ZE EAST AND WANT A GUARD I CAN TRUST!
I'M GLAD YOU THINK SO HIGHLY OF MICKEY, DON, BUT BE SURE AND TAKE GOOD CARE OF HIM!

HO! HO! ZAT LEETLE FELLER PRETTY ABLE TO TAKE CARE OF HEEMSELF—- AND JOLLIO, TOO!

KEEP YOUR EYES OPEN, MICKEY, AND DON'T BE RECKLESS!
AW, GEE! IT'S NOTHIN'! WE'LL PROBABLY NEVER EVEN SEE THE "BAT BANDIT"!
HURRY BACK-- I'M ALL TWITTERY!
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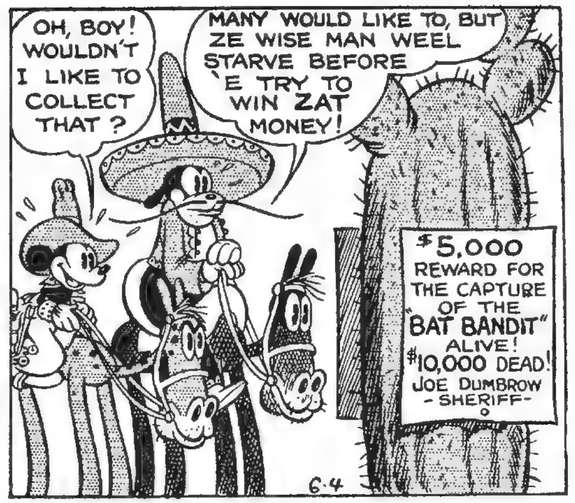
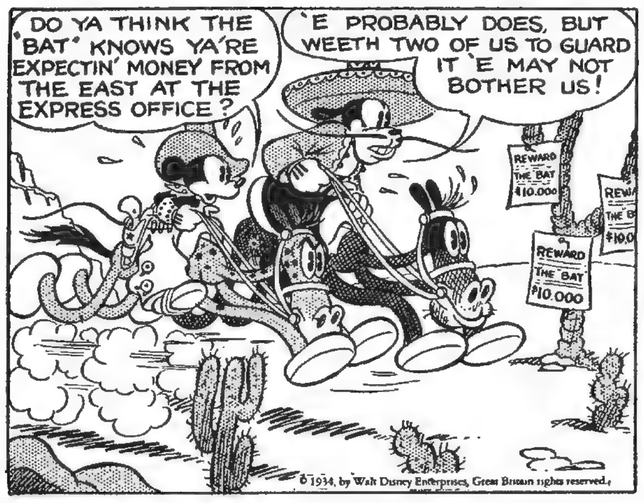

OH, BOY! WOULDN'T I LIKE TO COLLECT THAT?
MANY WOULD LIKE TO, BUT ZE WISE MAN WEEL STARVE BEFORE 'E TRY TO WIN ZAT MONEY!
$5,000 REWARD FOR THE CAPTURE OF THE "BAT BANDIT" ALIVE! $10,000 DEAD! JOE DUMBROW - SHERIFF -
6-4


DO YA THINK THE 'BAT' KNOWS YA'RE EXPECTIN' MONEY FROM THE EAST AT THE EXPRESS OFFICE?
'E PROBABLY DOES, BUT WEETH TWO OF US TO GUARD IT 'E MAY NOT BOTHER US!
REWARD THE BAT $10.000
REWARD THE BAT $10.000
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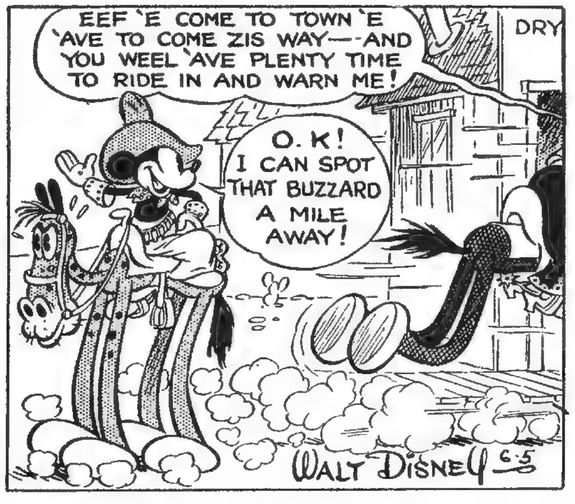
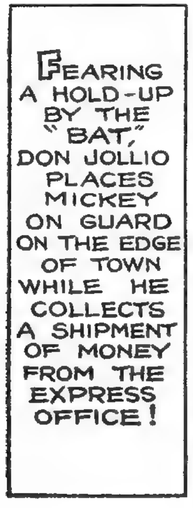
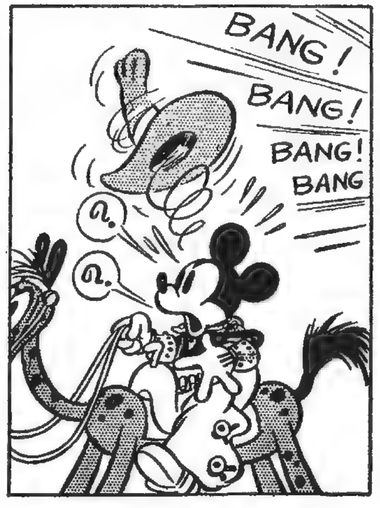
WOULDN'T SHERIFF DUMBROW GIVE YA GUARDS?
BAH! 'E AND EES MEN WOULD RUN FROM A BAT'S SHADOW!

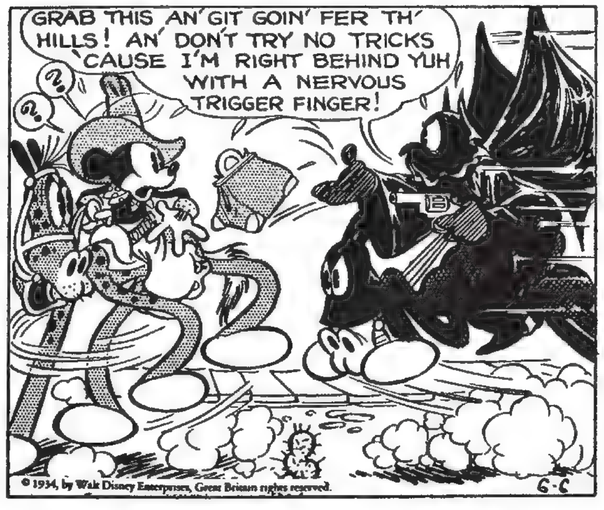
I WEEL GO TO ZE EXPRESS OFFICE FOR ZE MONEY! YOU STAY AND WATCH FOR ANY SIGN OF ZE "BAT"!


EEF 'E COME TO TOWN 'E 'AVE TO COME ZIS WAY—-AND YOU WEEL 'AVE PLENTY TIME TO RIDE IN AND WARN ME!
O.K! I CAN SPOT THAT BUZZARD A MILE AWAY!
WALT DISNEY C.5


FEARING A HOLD-UP BY THE "BAT," DON JOLLIO PLACES MICKEY ON GUARD ON THE EDGE OF TOWN WHILE HE COLLECTS A SHIPMENT OF MONEY FROM THE EXPRESS OFFICE!

EVERYTHING'S QUIET! I GUESS THE 'OL 'BAT' IS GOIN' TO LET DON JOLLIO COLLECT HIS MONEY IN PEACE!


BANG!
BANG!
BANG! BANG


GRAB THIS AN' GIT GOIN' FER TH' HILLS! AN' DON'T TRY NO TRICKS 'CAUSE I'M RIGHT BEHIND YUH WITH A NERVOUS TRIGGER FINGER!
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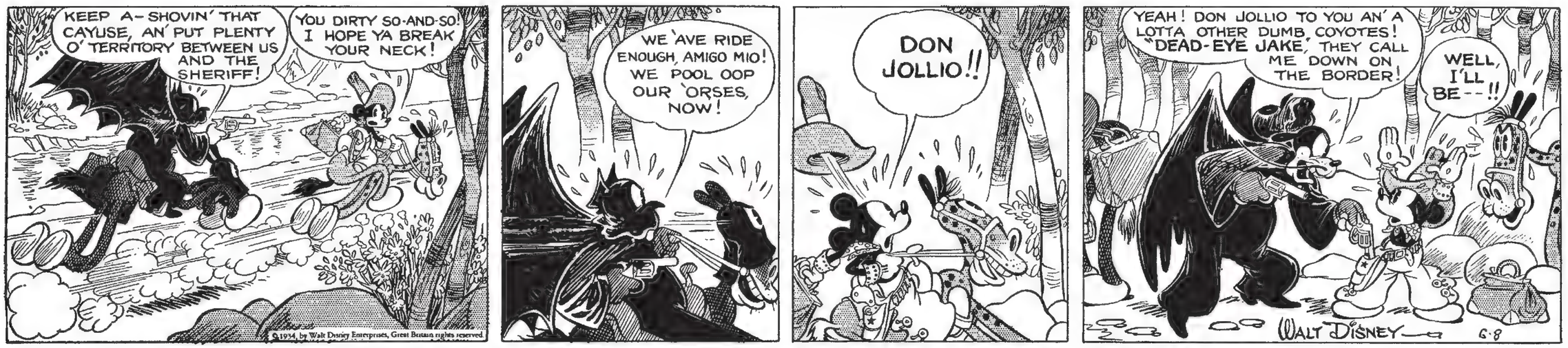
6-6

SMOKIN' JERICHO! IT'S THE "BAT"!
WELL, I'LL BE A---! HE'S THROWIN' A SATCHEL TO ONE OF HIS PALS!
IT'S MICKEY MOUSE! AND THEY'RE RIDIN' OFF TOGETHER!
WALT DISNEY

AT THE POINT OF THE "BAT BANDIT'S" GUN, MICKEY HAS BEEN FORCED TO AID THE ROBBER IN HIS GETAWAY! MICKEY WAS RECOGNIZED BY A COWBOY AND THOUGHT TO BE AN ACCOMPLICE!
KICK THAT NAG AN' GET OUTA HERE! IF YUH SLOW DOWN I'LL LET DAYLIGHT THROUGH YORE CARCASS!
G-7
GIT THE SHERIFF!
TO YORE HOSSES, BOYS -- AFTER 'EM!
THEY CAN'T GET AWAY IN DAYLIGHT!
BANG!
BANG!
BY CRICKEY, BOYS! THIS IS TH' DAY I BEEN A-WAITIN' FER! IF THAT BANDIT AIN'T SWINGIN' BY SUNDOWN, I'M A MOTH-EATEN PRAIRIE DOG!
THE SHERIFF AND HIS POSSE ARE AFTER YA! YA CAN'T GET AWAY WITH THIS -- YA OVER-GROWN WEASEL!
OH, YEAH? IF THEY GIT ME, THEY GIT YOU -- YUH SAWED-OFF RUNT! SO YUH BETTER DO SOME SERIOUS TRAVELIN'!
WALT DISNEY


KEEP A-SHOVIN' THAT CAYUSE, AN' PUT PLENTY O' TERRITORY BETWEEN US AND THE SHERIFF!
YOU DIRTY SO-AND-SO! I HOPE YA BREAK YOUR NECK!
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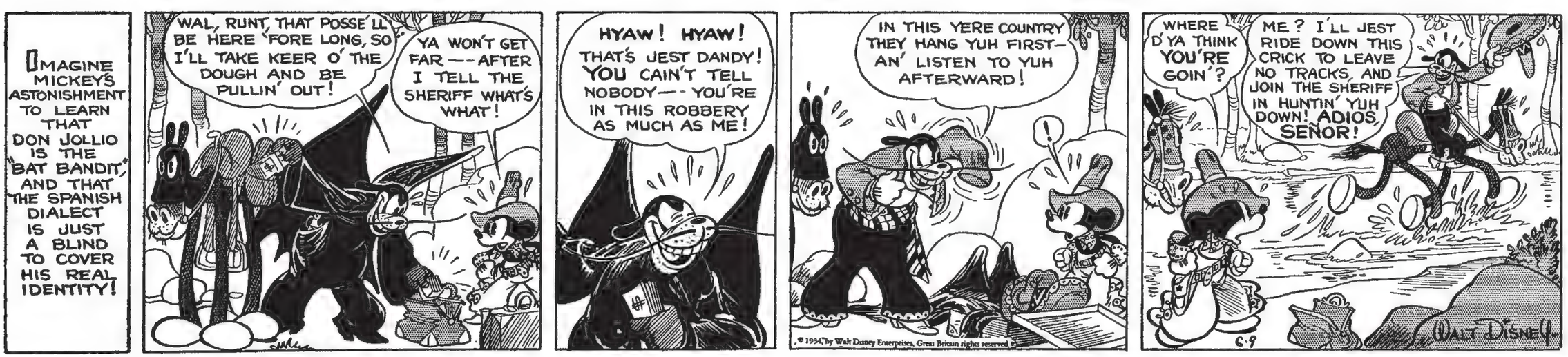
WE 'AVE RIDE ENOUGH, AMIGO MIO! WE POOL OOP OUR 'ORSES, NOW!
DON JOLLIO!!
YEAH! DON JOLLIO TO YOU AN' A LOTTA OTHER DUMB COYOTES! "DEAD-EYE JAKE," THEY CALL ME DOWN ON THE BORDER!
WELL, I'LL BE --!!
WALT DISNEY
G-8


IMAGINE MICKEY'S ASTONISHMENT TO LEARN THAT DON JOLLIO IS THE "BAT BANDIT," AND THAT THE SPANISH DIALECT IS JUST A BLIND TO COVER HIS REAL IDENTITY!
WAL, RUNT, THAT POSSE'LL BE HERE 'FORE LONG, SO I'LL TAKE KEER O' THE DOUGH AND BE PULLIN' OUT!
YA WON'T GET FAR -- AFTER I TELL THE SHERIFF WHAT'S WHAT!
HYAW! HYAW! THAT'S JEST DANDY! YOU CAIN'T TELL NOBODY -- YOU'RE IN THIS ROBBERY AS MUCH AS ME!
IN THIS YERE COUNTRY THEY HANG YUH FIRST -- AN' LISTEN TO YUH AFTERWARD!
!
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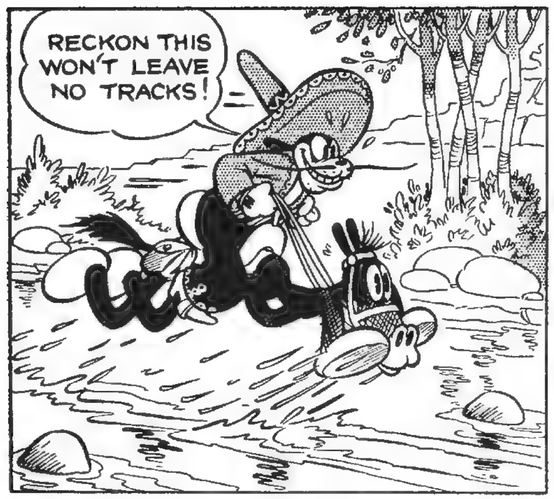
WHERE D'YA THINK YOU'RE GOIN'?
ME? I'LL JEST RIDE DOWN THIS CRICK TO LEAVE NO TRACKS, AND JOIN THE SHERIFF IN HUNTIN' YUH DOWN! ADIOS, SEÑOR!
G-9
WALT DISNEY


RECKON THIS WON'T LEAVE NO TRACKS!

AN' THET FOOL SHERIFF THINKS HE KIN KETCH ME! HUH!
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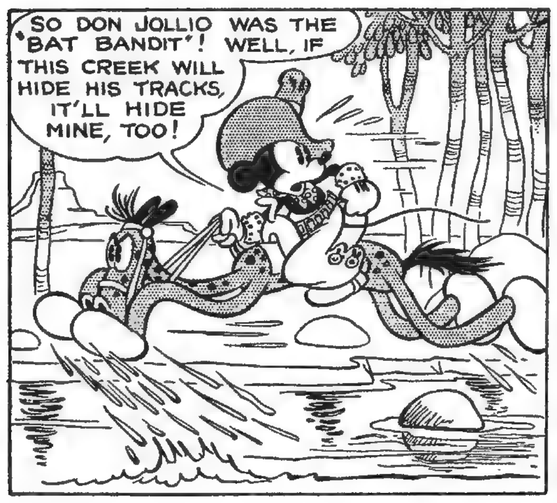
HELLO, DON! DO YOU WANT TO HELP US RUN THAT DURN "BAT" TO COVER?
SI, SEÑOR! I 'AVE PROMISE MYSELF TO BE PRESENT WHEN 'E 'EES CAUGHT!

DOGGONE! HERE THEY COME-- AN' THE "BAT" WITH 'EM! GUESS I BETTER NOT WAIT TO EXPLAIN-- C'MON, STEAMBOAT!
6-11
WALT DISNEY


SO DON JOLLIO WAS THE "BAT BANDIT"! WELL, IF THIS CREEK WILL HIDE HIS TRACKS, IT'LL HIDE MINE, TOO!

THAT BLINKETY-BLANK "BAT" GOT AWAY WITH $10,000 RIGHT UNDER OUR NOSES!
SO? WHOSE MONEY WAS EET?
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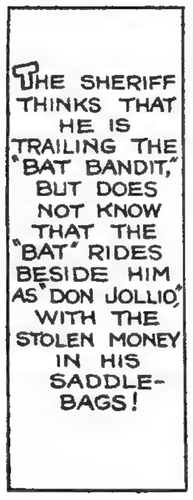
AIN'T YUH HEERED? THE GOLDURNED SNAKE TOOK THE REWARD MONEY FER HIS OWN CAPTURE!
ZAT IS SORT OF A JOKE ON ME, SEÑOR!
6-12

JOKE? WHADDYA MEAN, DON?
ZAT REWARD WAS CONTRIBUTE BY ZE CATTLEMEN'S ASSOCIATION, OF WEECH I 'AVE HONOR TO BE PRESEEDENT!


THE SHERIFF THINKS THAT HE IS TRAILING THE "BAT BANDIT," BUT DOES NOT KNOW THAT THE "BAT" RIDES BESIDE HIM AS "DON JOLLIO," WITH THE STOLEN MONEY IN HIS SADDLE-BAGS!

BY CRICKEY, WE OUGHT TO BE PURTY CLOSE TO THE "BAT" RIGHT NOW!
SI, SEÑOR! ZAT FIEND CAN'T BE FAR AWAY! WE CAN ALMOS' PUT OUR 'ANDS ON ZE MONEY!
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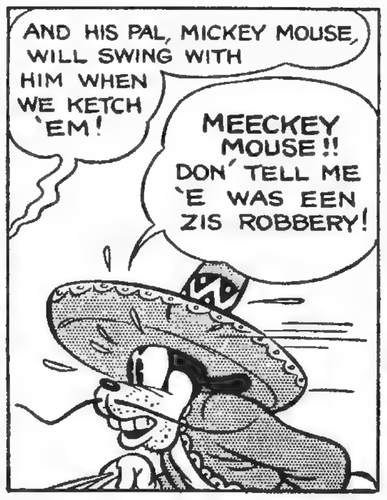
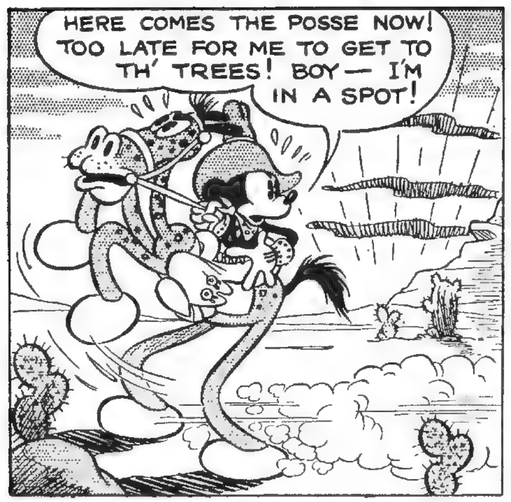
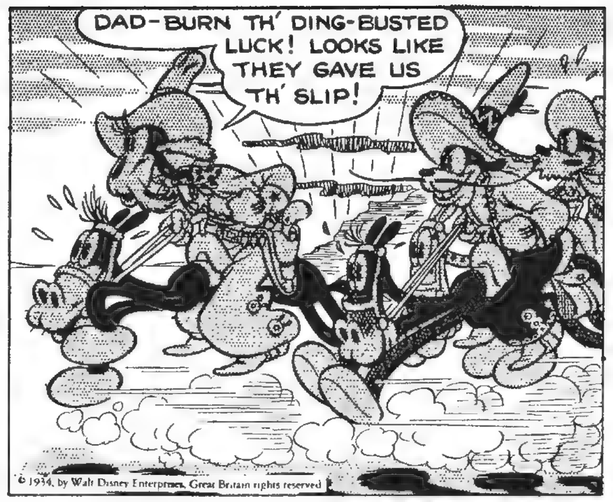

AND HIS PAL, MICKEY MOUSE, WILL SWING WITH HIM WHEN WE KETCH 'EM!
MEECKEY MOUSE!! DON' TELL ME 'E WAS EEN ZIS ROBBERY!

SHORE HE WAS-- HE RID OFF WITH THE "BAT"! WE SEEN 'IM!
NO! NO! EEMPOSSABEEL! MEECKEY EES MY GOOD FR'EN!

GOSH, THEY'RE COMIN'! AN' NO PLACE TO HIDE! WONDER IF I CAN GET TO THOSE HILLS IN TIME?
WALT DISNEY
6-13


HERE COMES THE POSSE NOW! TOO LATE FOR ME TO GET TO TH' TREES! BOY— I'M IN A SPOT!


DAD-BURN TH' DING-BUSTED LUCK! LOOKS LIKE THEY GAVE US TH' SLIP!
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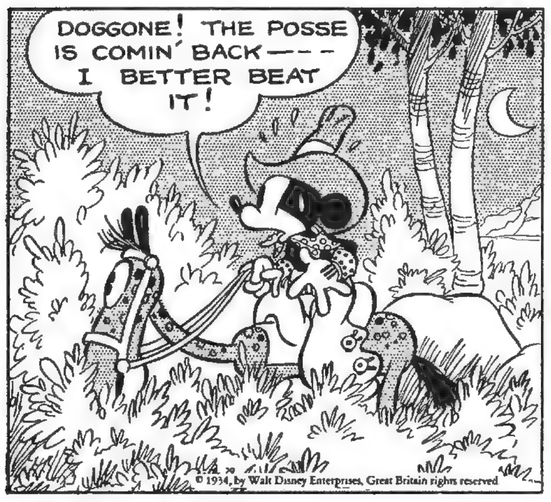
THAT "BAT" MUST FLY OR SUMP'N! EVERY TIME YUH THINK YUH GOT 'IM, HE BLOWS AWAY!
JUS' A LEETLE LONGER, SEÑOR-- WE ARE SURE TO FIND 'EEM!
G-14

HA! HA! STEAMBOAT, WE OUGHTA GROW IN SOMEBODY'S GARDEN!
WALT DISNEY


DOGGONE! THE POSSE IS COMIN' BACK--- I BETTER BEAT IT!
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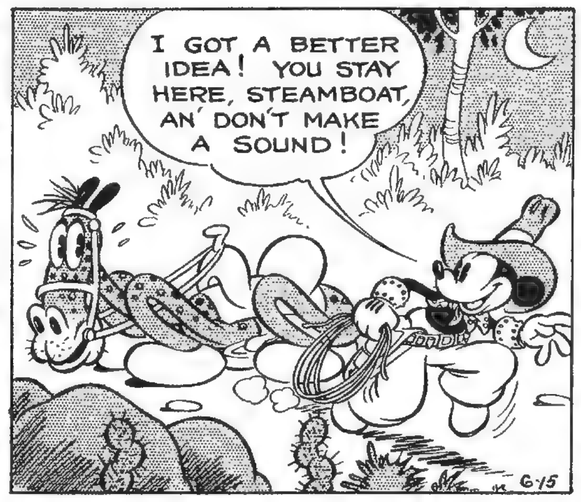
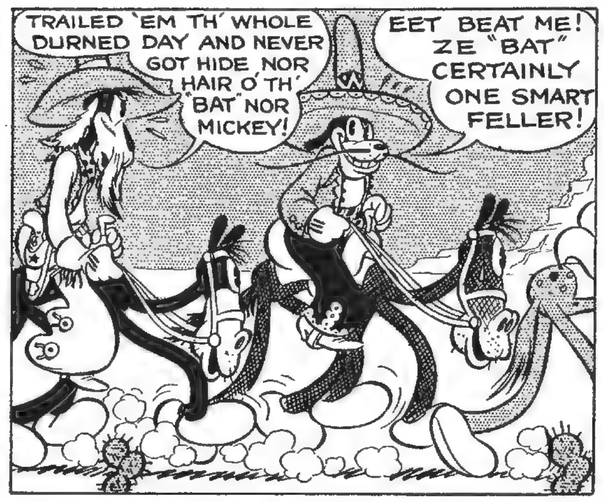
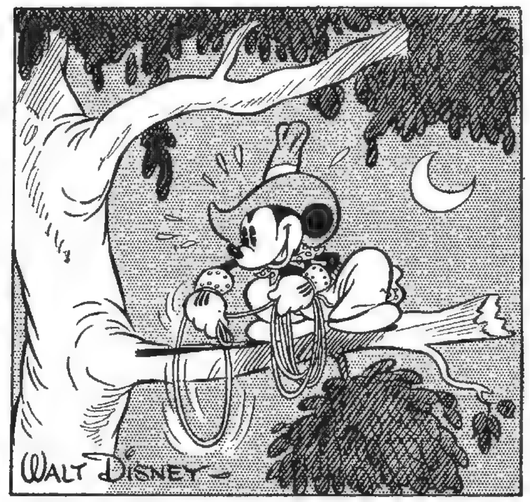

I GOT A BETTER IDEA! YOU STAY HERE, STEAMBOAT, AN' DON'T MAKE A SOUND!
G-15


TRAILED 'EM TH' WHOLE DURNED DAY AND NEVER GOT HIDE NOR HAIR O' TH' BAT NOR MICKEY!
EET BEAT ME! ZE "BAT" CERTAINLY ONE SMART FELLER!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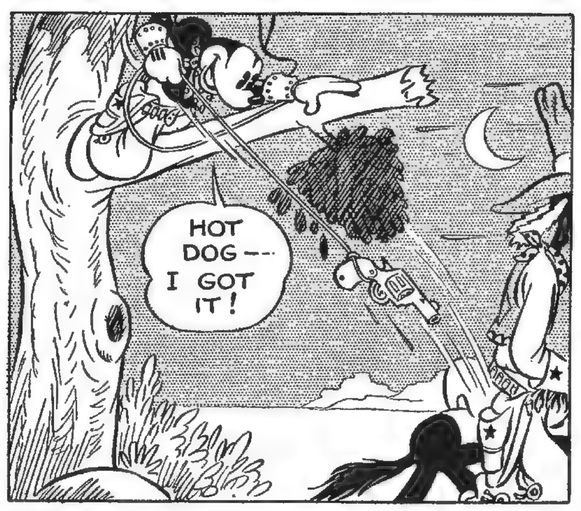
I HOPE THIS WORKS, I SURE NEED IT!


HOT DOG--- I GOT IT!

BOY! I'M GLAD I GOT A GUN! A FELLOW'S NOT MUCH GOOD WITHOUT ONE IN THIS KIND OF A PICKLE!
G-16
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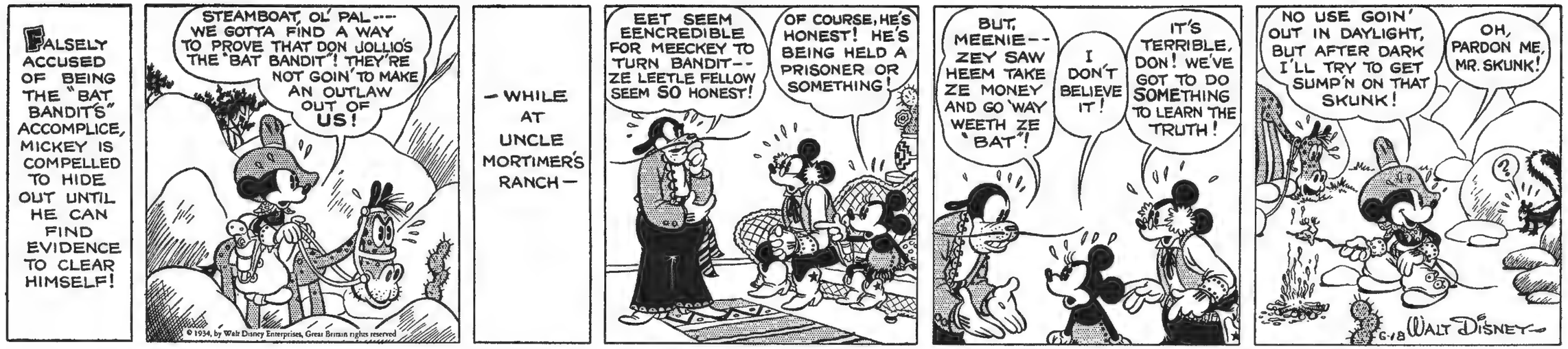
WHAT 'AVE YOU DO WEETH YOUR OTHER GUN, SHERIFF?
JUMPIN' JEHOSHAPHAT! THE "BAT" MUST BE INVISIBLE! C'MON-- LET'S GET OUTA HERE!


FALSELY ACCUSED OF BEING THE "BAT BANDIT'S" ACCOMPLICE, MICKEY IS COMPELLED TO HIDE OUT UNTIL HE CAN FIND EVIDENCE TO CLEAR HIMSELF!
STEAMBOAT, OL' PAL--- WE GOTTA FIND A WAY TO PROVE THAT DON JOLLIO'S THE "BAT BANDIT"! THEY'RE NOT GOIN' TO MAKE AN OUTLAW OUT OF US!
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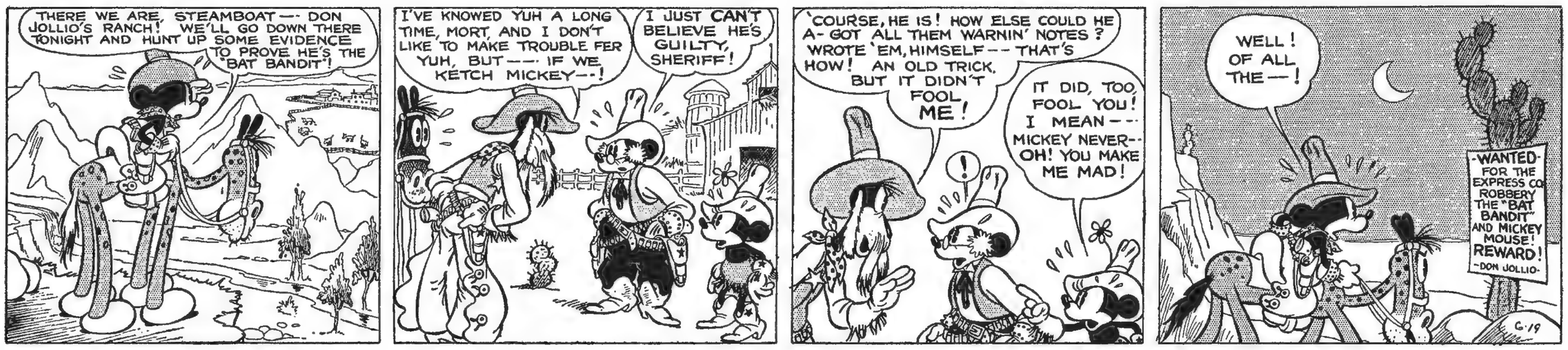
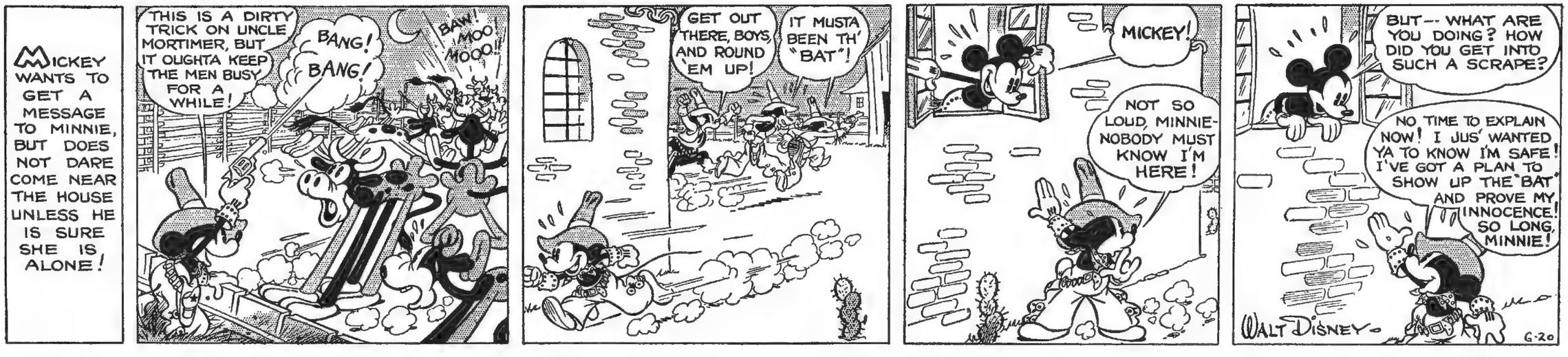
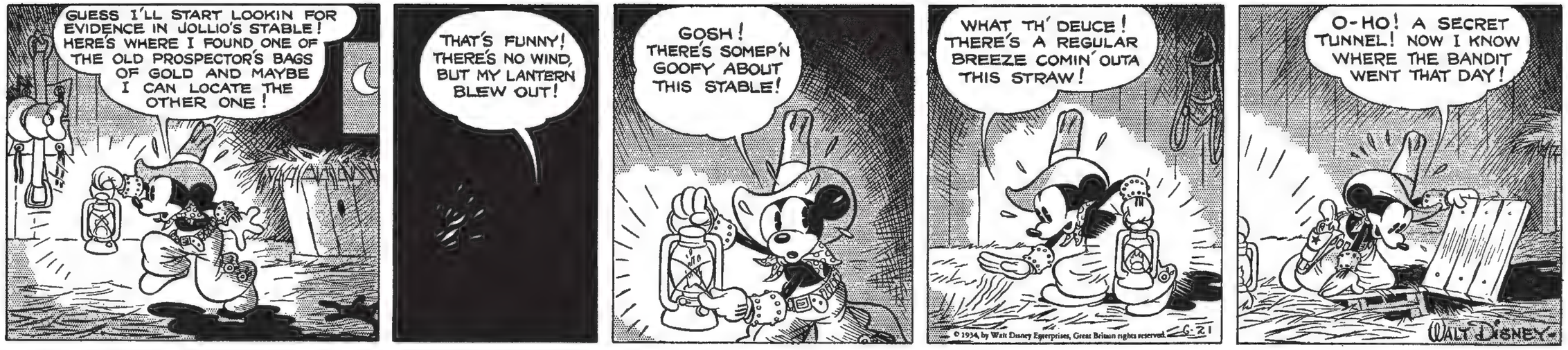
— WHILE AT UNCLE MORTIMER'S RANCH —
EET SEEM EENCREDIBLE FOR MEECKEY TO TURN BANDIT-- ZE LEETLE FELLOW SEEM SO HONEST!
OF COURSE, HE'S HONEST! HE'S BEING HELD A PRISONER OR SOMETHING!
BUT, MEENIE-- ZEY SAW HEEM TAKE ZE MONEY AND GO 'WAY WEETH ZE "BAT"!
I DON'T BELIEVE IT!
IT'S TERRIBLE, DON! WE'VE GOT TO DO SOMETHING TO LEARN THE TRUTH!
NO USE GOIN' OUT IN DAYLIGHT, BUT AFTER DARK I'LL TRY TO GET SUMP'N ON THAT SKUNK!
OH, PARDON ME, MR. SKUNK!
G-18 WALT DISNEY


THERE WE ARE, STEAMBOAT-- DON JOLLIO'S RANCH! WE'LL GO DOWN THERE TONIGHT AND HUNT UP SOME EVIDENCE TO PROVE HE'S THE "BAT BANDIT"!
I'VE KNOWED YUH A LONG TIME, MORT, AND I DON'T LIKE TO MAKE TROUBLE FER YUH, BUT--- IF WE KETCH MICKEY--!
I JUST CAN'T BELIEVE HE'S GUILTY, SHERIFF!
'COURSE, HE IS! HOW ELSE COULD HE A-GOT ALL THEM WARNIN' NOTES? WROTE 'EM, HIMSELF-- THAT'S HOW! AN OLD TRICK, BUT IT DIDN'T FOOL ME!
!
IT DID, TOO, FOOL YOU! I MEAN-- MICKEY NEVER-- OH! YOU MAKE ME MAD!
WELL! OF ALL THE—!
-WANTED- FOR THE EXPRESS CO. ROBBERY THE "BAT BANDIT" AND MICKEY MOUSE! REWARD! -DON JOLLIO-
G-19


MICKEY WANTS TO GET A MESSAGE TO MINNIE, BUT DOES NOT DARE COME NEAR THE HOUSE UNLESS HE IS SURE SHE IS ALONE!
THIS IS A DIRTY TRICK ON UNCLE MORTIMER, BUT IT OUGHTA KEEP THE MEN BUSY FOR A WHILE!
BANG! BANG!
BAW! MOO MOOO!!
GET OUT THERE, BOYS, AND ROUND 'EM UP!
IT MUSTA BEEN TH' "BAT"!
MICKEY!
NOT SO LOUD, MINNIE- NOBODY MUST KNOW I'M HERE!
BUT-- WHAT ARE YOU DOING? HOW DID YOU GET INTO SUCH A SCRAPE?
NO TIME TO EXPLAIN NOW! I JUS' WANTED YA TO KNOW I'M SAFE! I'VE GOT A PLAN TO SHOW UP THE "BAT" AND PROVE MY INNOCENCE! SO LONG, MINNIE!
WALT DISNEY
G-20


GUESS I'LL START LOOKIN FOR EVIDENCE IN JOLLIO'S STABLE! HERE'S WHERE I FOUND ONE OF THE OLD PROSPECTOR'S BAGS OF GOLD AND MAYBE I CAN LOCATE THE OTHER ONE!
THAT'S FUNNY! THERE'S NO WIND, BUT MY LANTERN BLEW OUT!
GOSH! THERE'S SOMEP'N GOOFY ABOUT THIS STABLE!
WHAT TH' DEUCE! THERE'S A REGULAR BREEZE COMIN' OUTA THIS STRAW!
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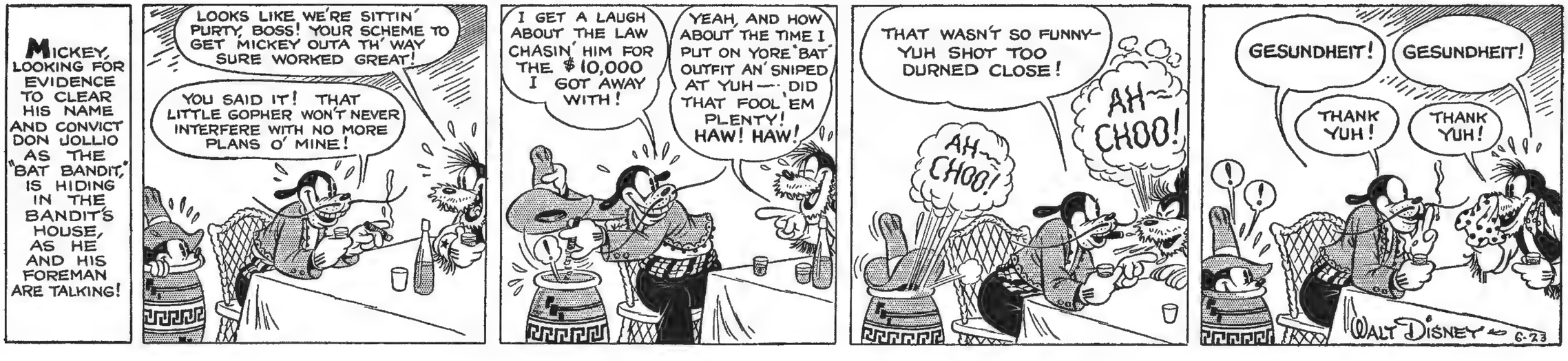
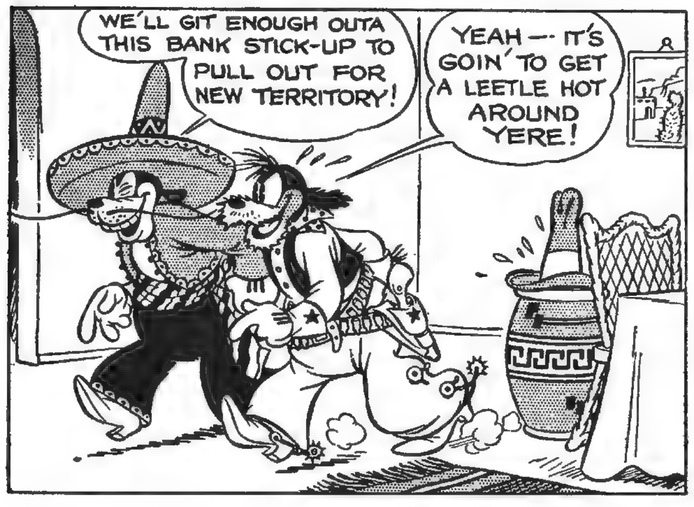
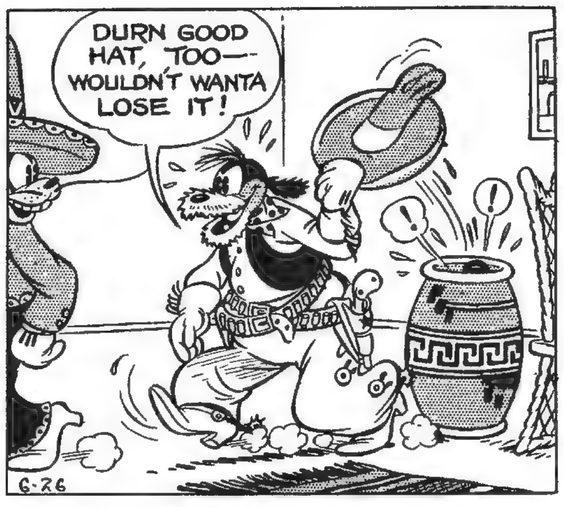
6-21
O-HO! A SECRET TUNNEL! NOW I KNOW WHERE THE BANDIT WENT THAT DAY!
WALT DISNEY

THAT WAS A BREAK-FINDIN' THIS TUNNEL UNDER JOLLIO'S STABLE! WONDER WHERE IT LEADS TO?
WELL! RIGHT INTO JOLLIO'S HOUSE! NOW IF I CAN FIND SOMEP'N TO PROVE THAT HE'S THE "BAT"!
© 1934, by Walt Disney Enterprises, Great Britain rights reserved
GOSH! SOMEBODY'S COMIN'! I GOTTA HIDE!
CLUNK!
CLOMP!
CLUMP!
IT'S THE DON AND HIS FOREMAN, RED MIKE! MAYBE I CAN GET AN EARFUL OF USEFUL DOPE!
6-22
WALT DISNEY

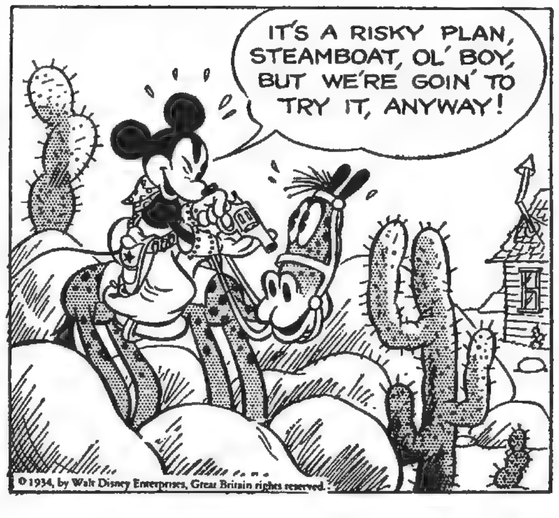

MICKEY, LOOKING FOR EVIDENCE TO CLEAR HIS NAME AND CONVICT DON JOLLIO AS THE "BAT BANDIT," IS HIDING IN THE BANDIT'S HOUSE, AS HE AND HIS FOREMAN ARE TALKING!
LOOKS LIKE WE'RE SITTIN' PURTY, BOSS! YOUR SCHEME TO GET MICKEY OUTA TH' WAY SURE WORKED GREAT!
YOU SAID IT! THAT LITTLE GOPHER WON'T NEVER INTERFERE WITH NO MORE PLANS O' MINE!
I GET A LAUGH ABOUT THE LAW CHASIN' HIM FOR THE $10,000 I GOT AWAY WITH!
YEAH, AND HOW ABOUT THE TIME I PUT ON YORE 'BAT' OUTFIT AN' SNIPED AT YUH — DID THAT FOOL 'EM PLENTY! HAW! HAW!
THAT WASN'T SO FUNNY— YUH SHOT TOO DURNED CLOSE!
AH-CHOO!
AH-CHOO!
GESUNDHEIT!
GESUNDHEIT!
THANK YUH!
THANK YUH!
WALT DISNEY
6-23

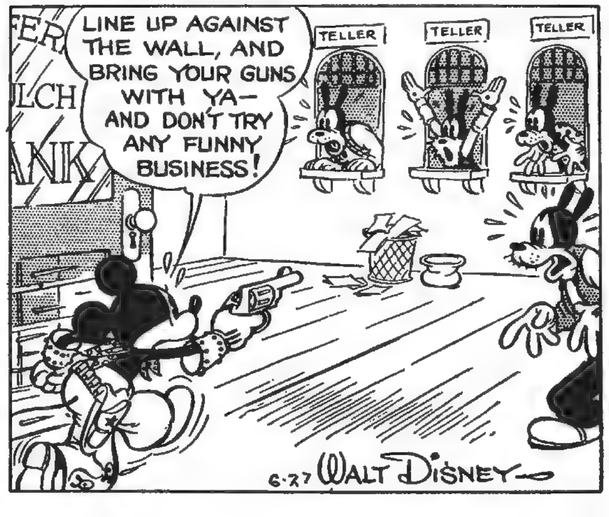


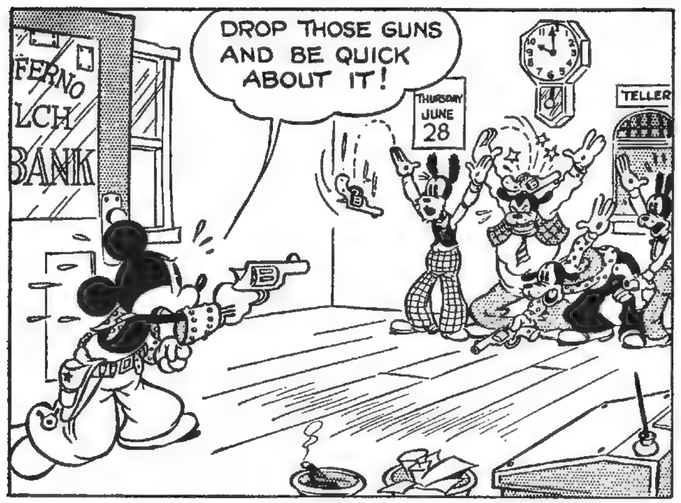


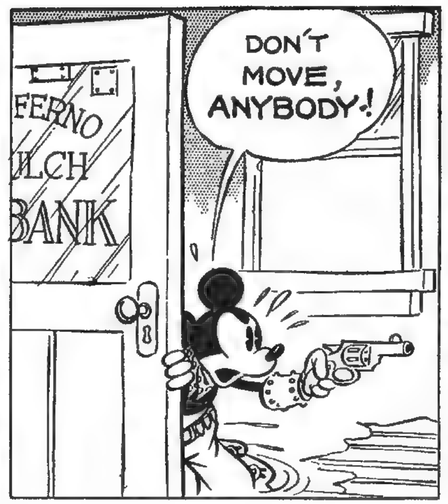
HIDING IN DON JOLLIO'S HOUSE, MICKEY HEARD THE BANDIT PLAN TO ROB A BANK AT TEN O'CLOCK.

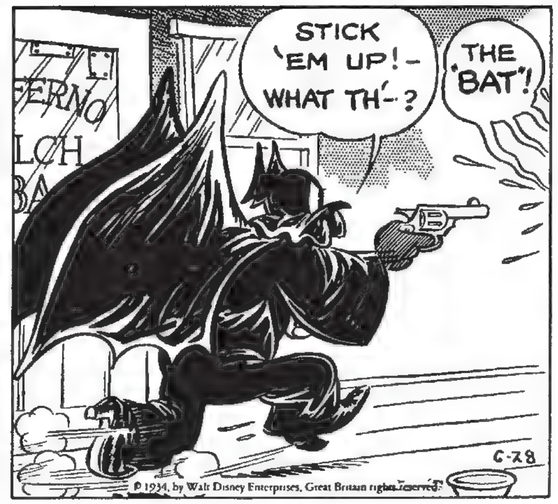
WANTED BY THE SHERIFF, MICKEY CANNOT GO TO HIM WITH THE INFORMATION!

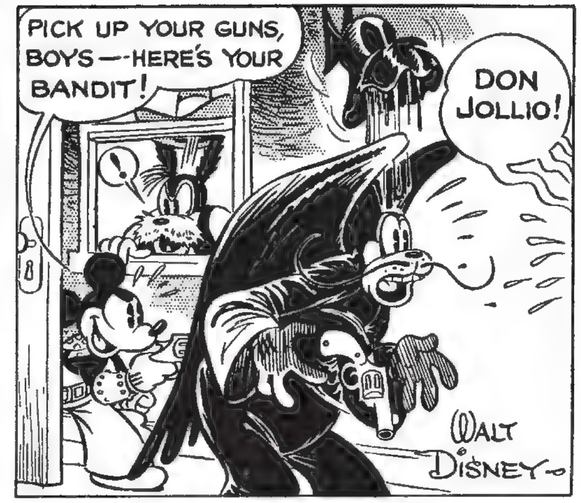


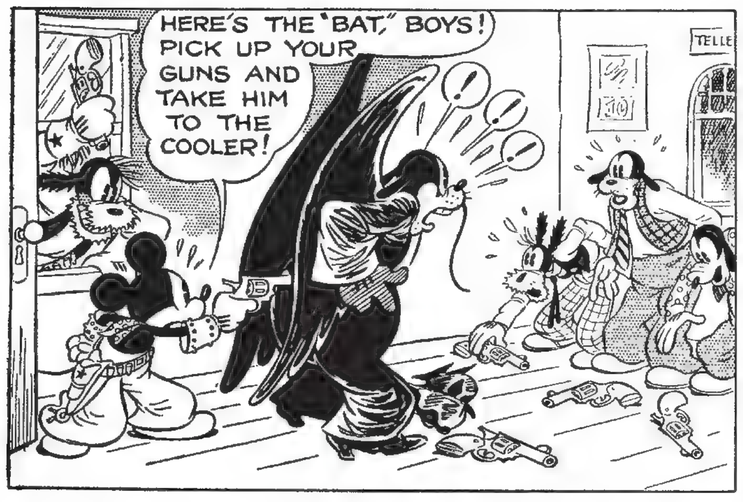


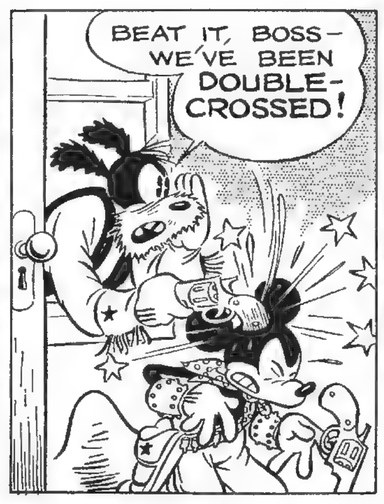


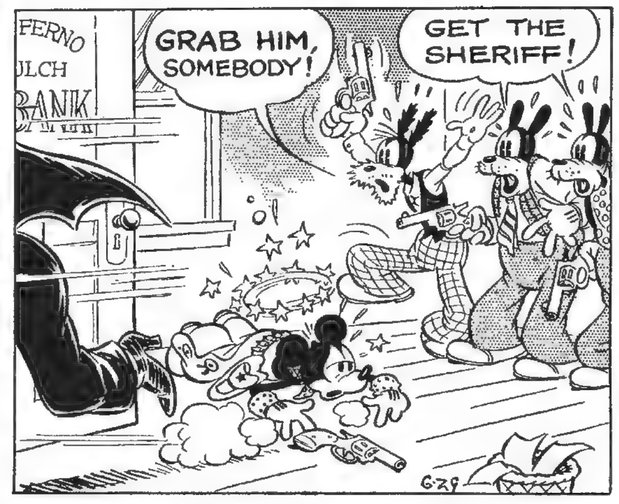


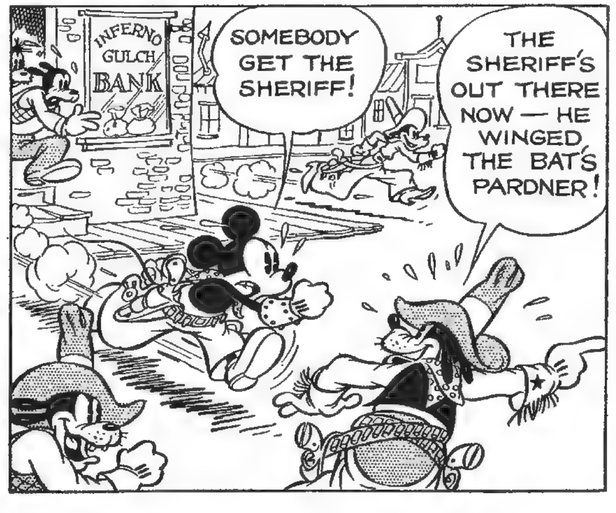


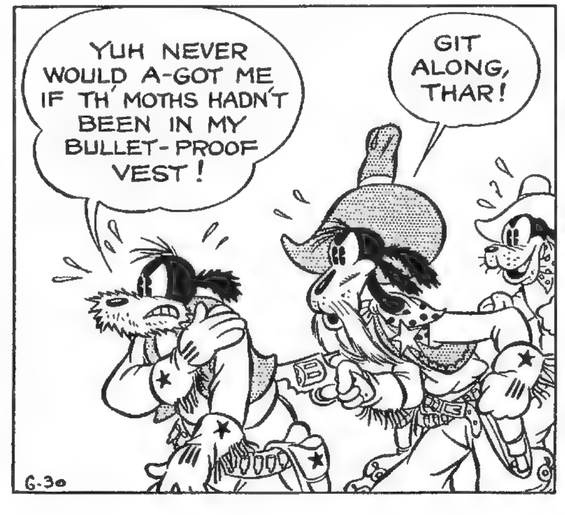






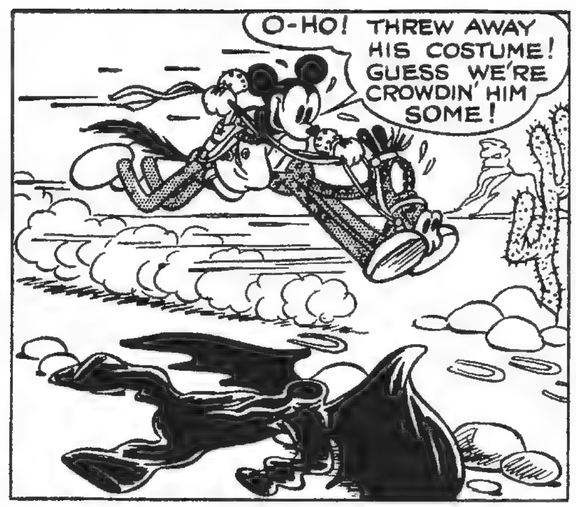


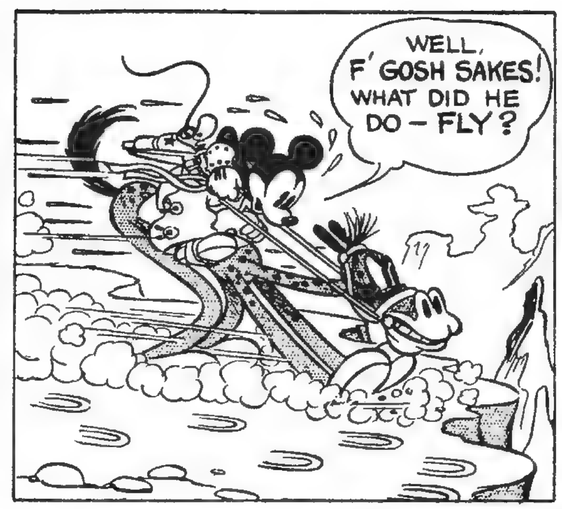


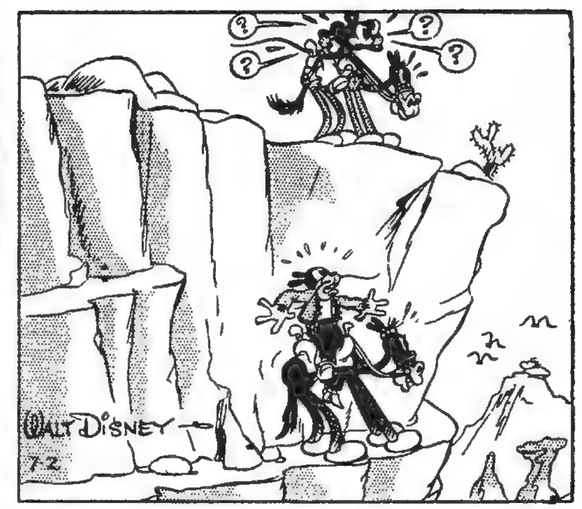


70. THE BAT BANDIT OF INFERNO GULCH

THAT BANDIT'S GOT ME MAD — I'LL TEAR HIM APART WHEN I CATCH HIM!


O-HO! THREW AWAY HIS COSTUME! GUESS WE'RE CROWDIN' HIM SOME!


WELL, F' GOSH SAKES! WHAT DID HE DO — FLY?


?
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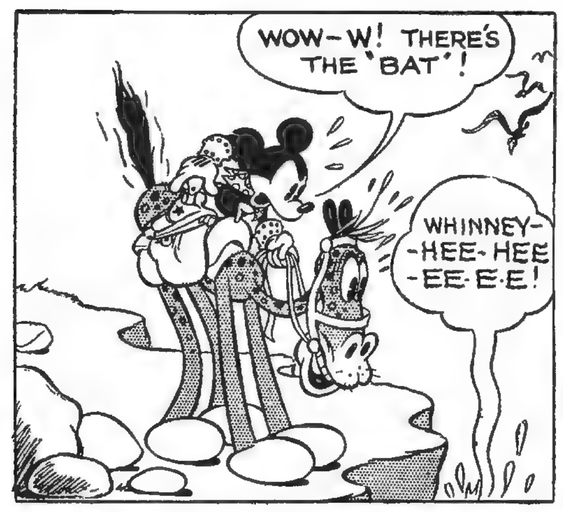
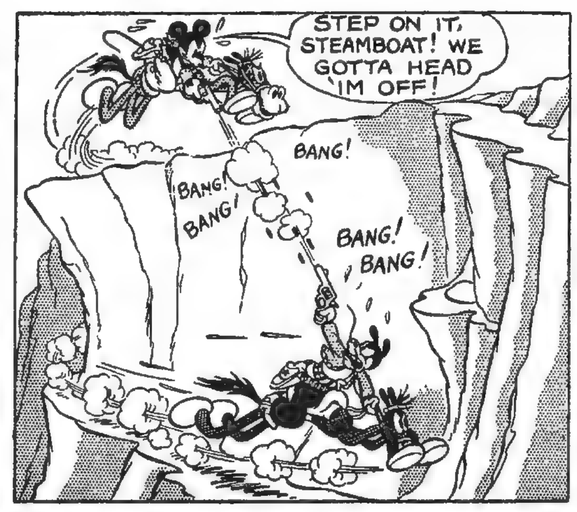
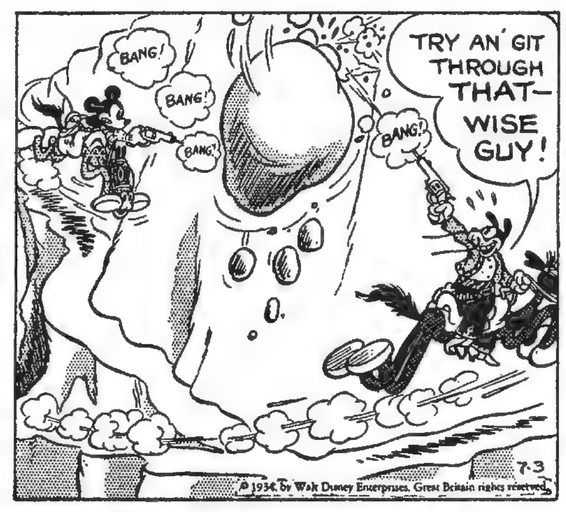
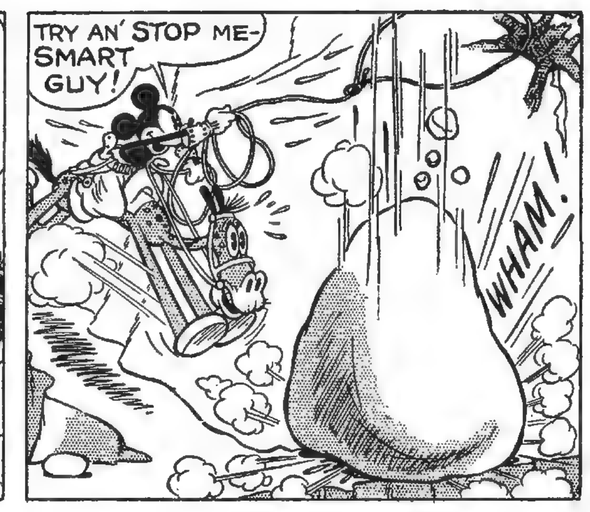
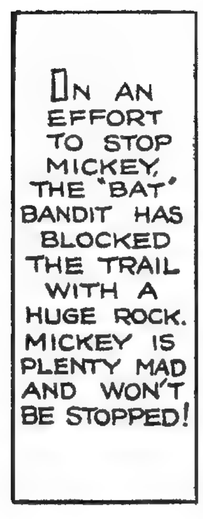
WALT DISNEY
7-2


WOW-W! THERE'S THE 'BAT'!
WHINNEY- -HEE-HEE -EE-E-E!

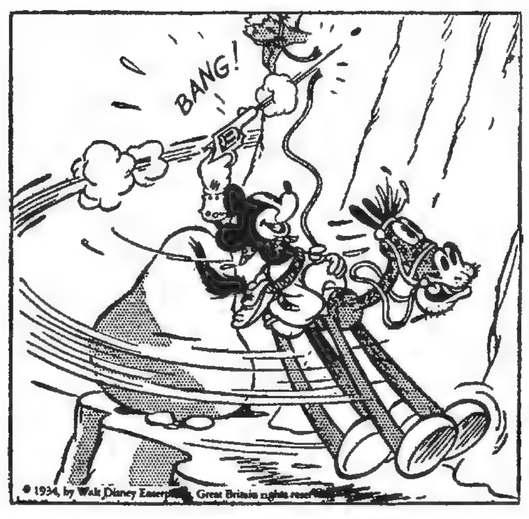

STEP ON IT, STEAMBOAT! WE GOTTA HEAD 'IM OFF!
BANG!
BANG!
BANG!
BANG!
BANG!

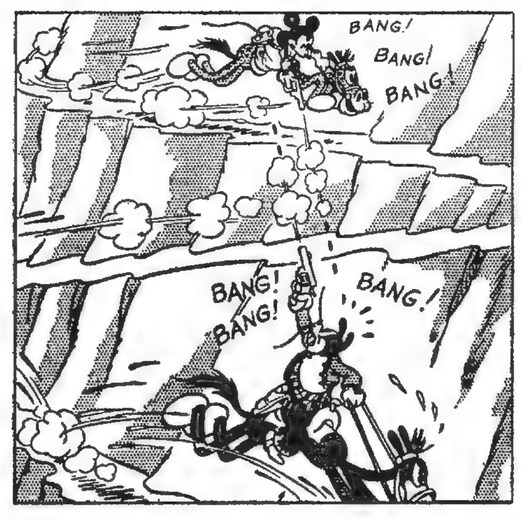

BANG!
BANG!
BANG!
BANG!
TRY AN' GIT THROUGH THAT— WISE GUY!
7-3


TRY AN' STOP ME- SMART GUY!
WHAM!

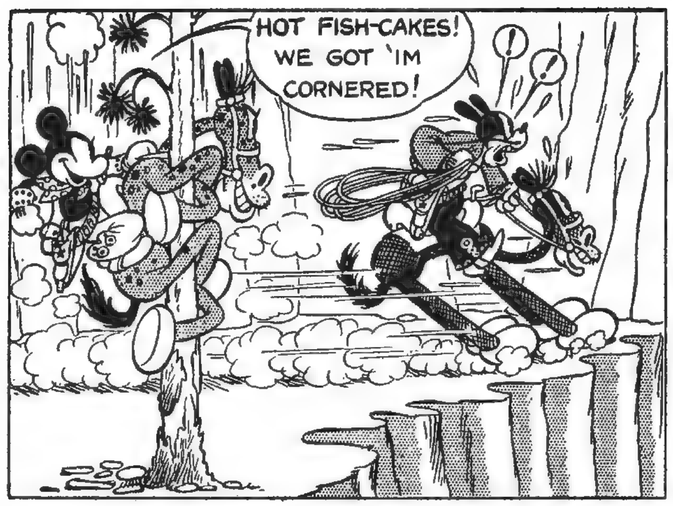

ON AN EFFORT TO STOP MICKEY, THE 'BAT' BANDIT HAS BLOCKED THE TRAIL WITH A HUGE ROCK. MICKEY IS PLENTY MAD AND WON'T BE STOPPED!

DON'T GET SCARED, STEAMBOAT— WE'LL MAKE IT!

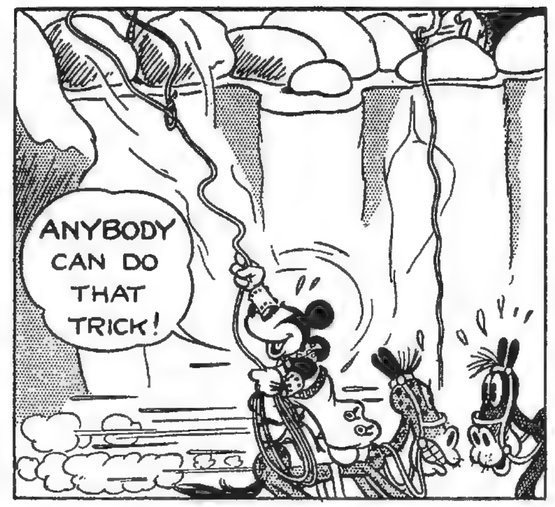

BANG!

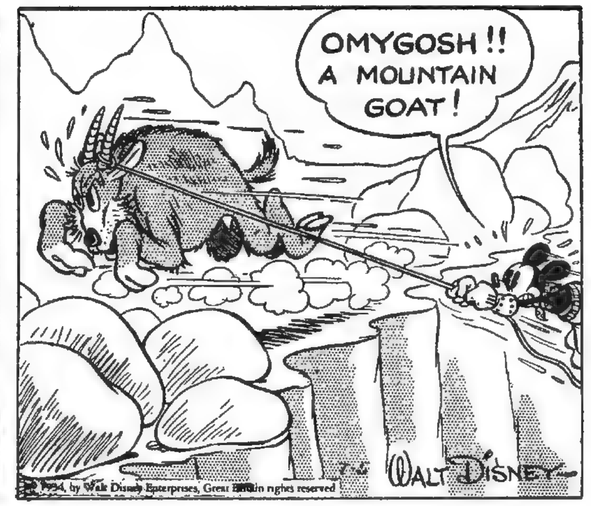

BANG!
BANG!
BANG!
BANG!
BANG!
BANG!

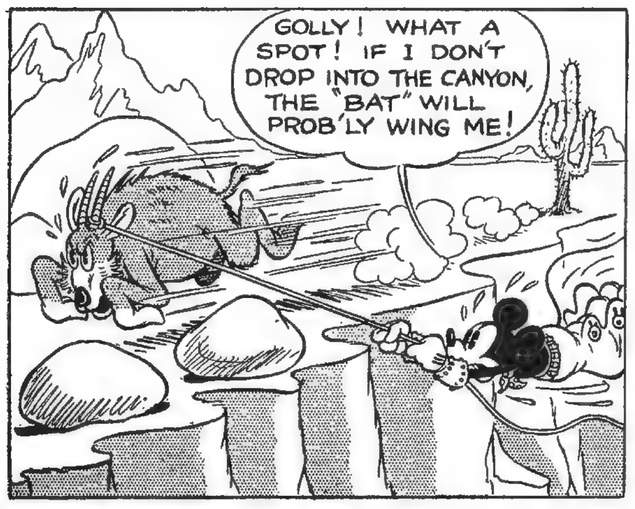
LET 'ER SLIDE, OL' PAL WE'LL TAKE A SHORT CUT!
7-4


HOT FISH-CAKES! WE GOT 'IM CORNERED!

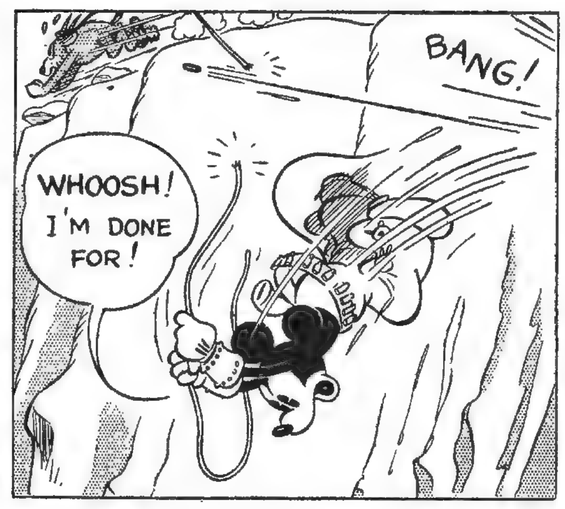
YUH AIN'T GOT ME YET!

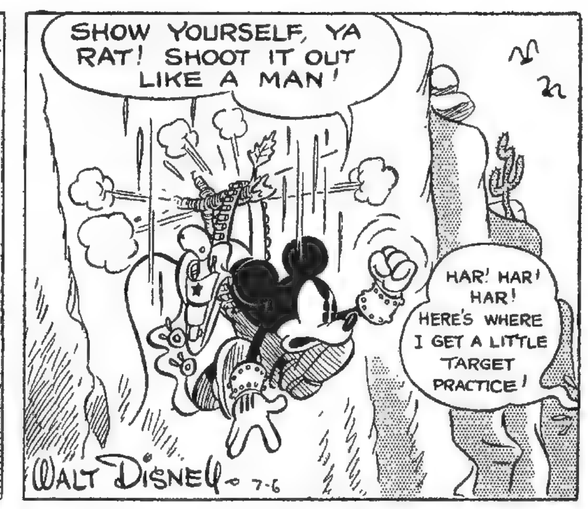

ANYBODY CAN DO THAT TRICK!

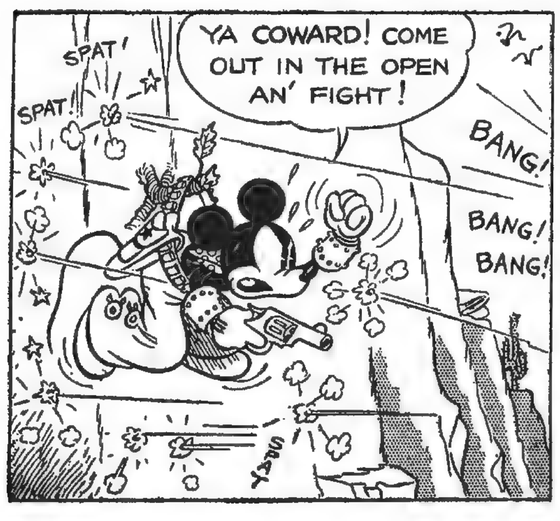

OMYGOSH!! A MOUNTAIN GOAT!
WALT DISNEY


GOLLY! WHAT A SPOT! IF I DON'T DROP INTO THE CANYON, THE "BAT" WILL PROB'LY WING ME!

CAN'T TAKE IT, HUH?
BANG!

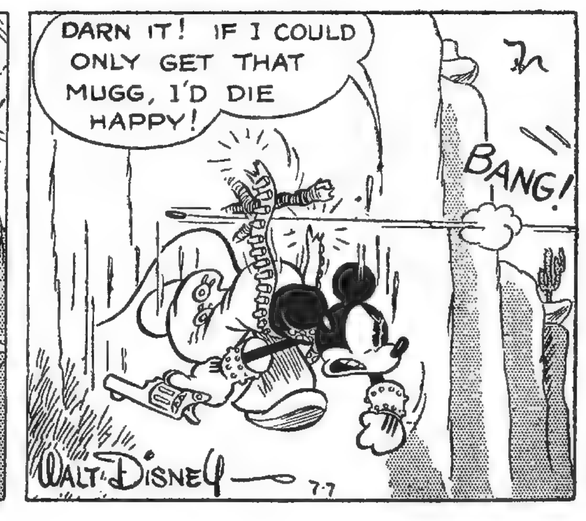

BANG!
WHOOSH! I'M DONE FOR!


SHOW YOURSELF, YA RAT! SHOOT IT OUT LIKE A MAN!
HAR! HAR! HAR! HERE'S WHERE I GET A LITTLE TARGET PRACTICE!
WALT DISNEY

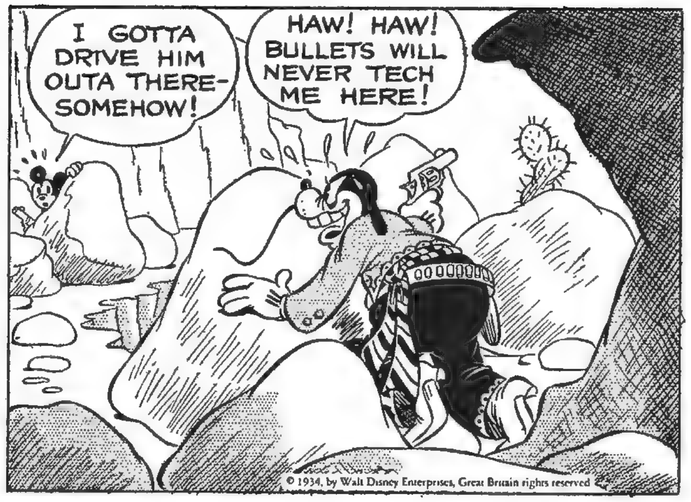

YA COWARD! COME OUT IN THE OPEN AN' FIGHT!
SPAT!
SPAT!
BANG!
BANG!
BANG!

BANG!
BANG!
I GOT PLENTY O' TIME! I'LL JEST CUT YUH DOWN IN LITTLE BITS!

JUST GIVE ME ONE GOOD SHOT AT YA — THAT'S ALL!
SPAT!
BANG!
BANG!
HAR! HAR! YOUR SHOOTIN' DAYS ARE OVER!


DARN IT! IF I COULD ONLY GET THAT MUGG, I'D DIE HAPPY!
BANG!
WALT DISNEY

MY GOSH! I WAS ONLY SIX FEET UP ALL THE TIME!


I GOTTA DRIVE HIM OUTA THERE- SOMEHOW!
HAW! HAW! BULLETS WILL NEVER TECH ME HERE!
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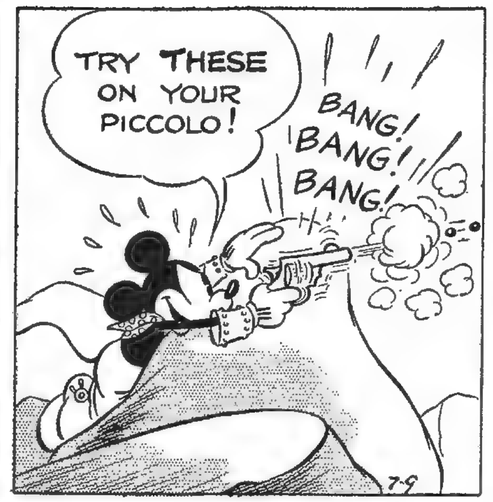
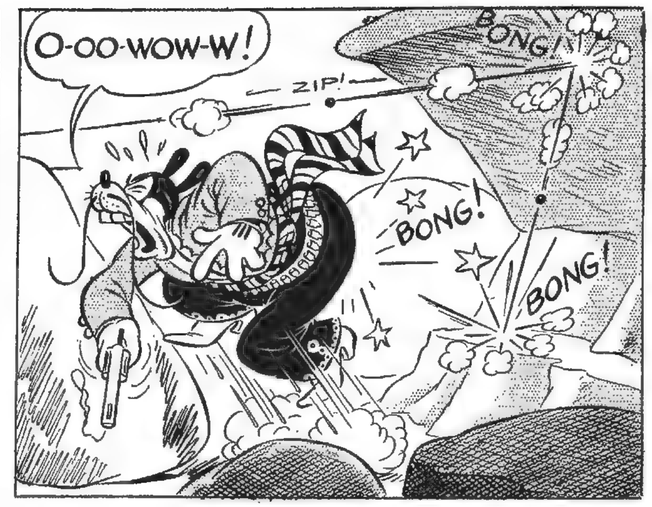
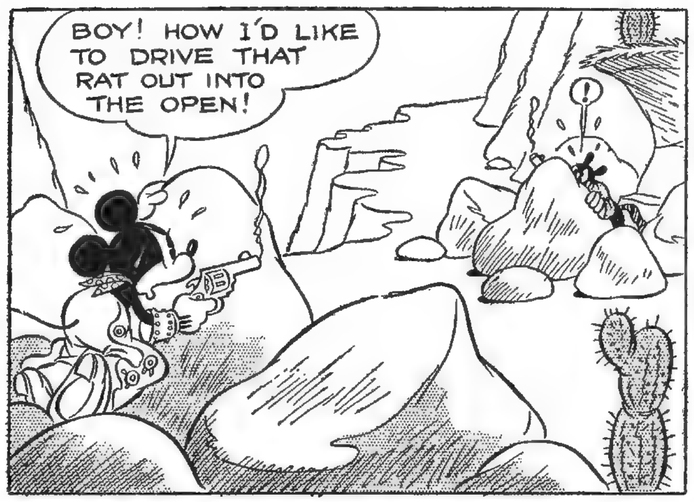

TRY THESE ON YOUR PICCOLO!
BANG! BANG! BANG!
7-9


O-OO-WOW-W!
ZIP!
BONG!
BONG!
BONG!


BOY! HOW I'D LIKE TO DRIVE THAT RAT OUT INTO THE OPEN!

MAYBE THIS STUNT'LL MOVE HIM A LITTLE BIT!
BANG! BANG!

ZIP!
HAW! HAW! HO! HO! MISSED BY A MILE!
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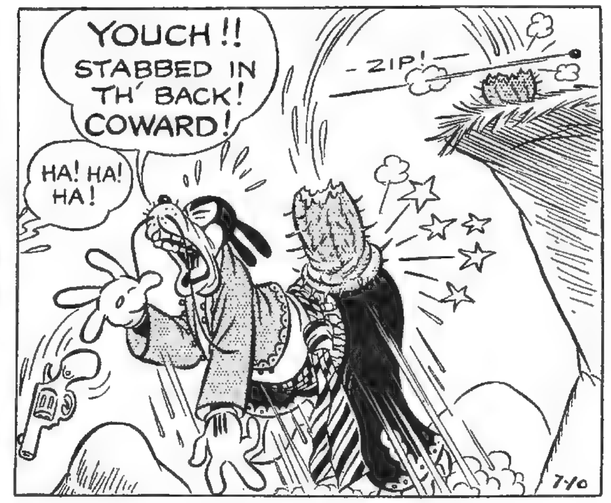
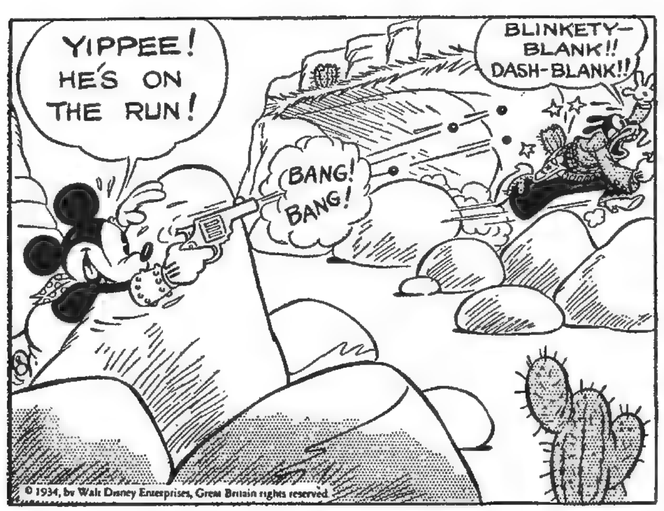

YOUCH!! STABBED IN TH' BACK! COWARD!
ZIP!
HA! HA! HA!
7-10


YIPPEE! HE'S ON THE RUN!
BLINKETY-BLANK!! DASH-BLANK!!
BANG! BANG!
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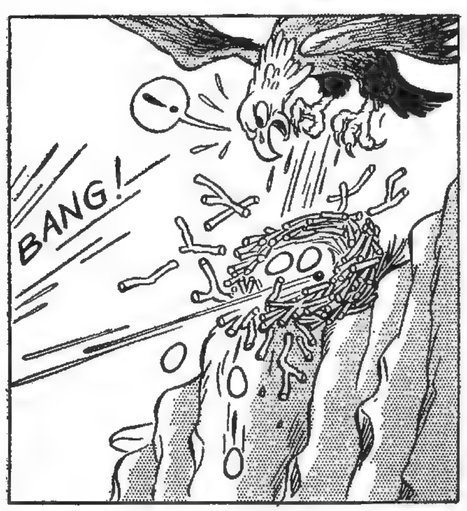
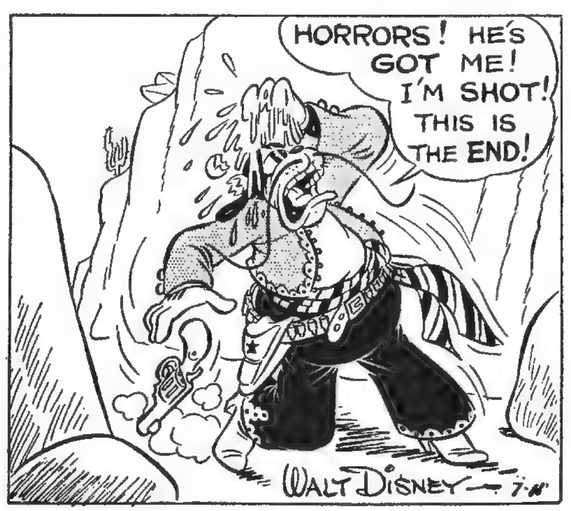
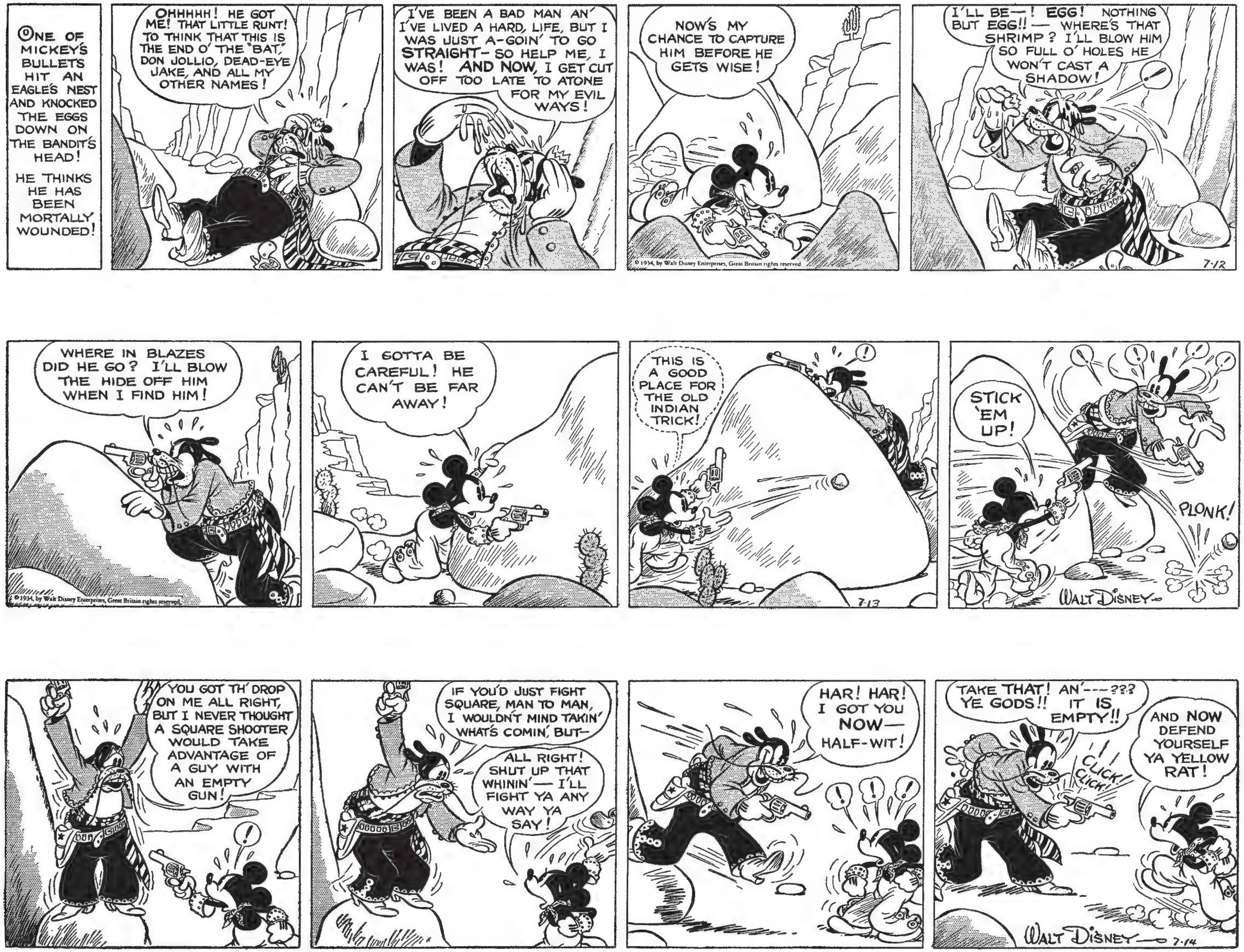

BANG!

BANG!
I'M HIT!


HORRORS! HE'S GOT ME! I'M SHOT! THIS IS THE END!
WALT DISNEY 7-11


ONE OF MICKEY'S BULLETS HIT AN EAGLE'S NEST AND KNOCKED THE EGGS DOWN ON THE BANDIT'S HEAD!
HE THINKS HE HAS BEEN MORTALLY WOUNDED!
OHHHHH! HE GOT ME! THAT LITTLE RUNT! TO THINK THAT THIS IS THE END O' THE "BAT," DON JOLLIO, DEAD-EYE JAKE, AND ALL MY OTHER NAMES!
I'VE BEEN A BAD MAN AN' I'VE LIVED A HARD, LIFE, BUT I WAS JUST A-GOIN' TO GO STRAIGHT- SO HELP ME, I WAS! AND NOW, I GET CUT OFF TOO LATE TO ATONE FOR MY EVIL WAYS!
NOW'S MY CHANCE TO CAPTURE HIM BEFORE HE GETS WISE!
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I'LL BE—! EGG! NOTHING BUT EGG!! — WHERE'S THAT SHRIMP? I'LL BLOW HIM SO FULL O' HOLES HE WON'T CAST A SHADOW!
7-12
WHERE IN BLAZES DID HE GO? I'LL BLOW THE HIDE OFF HIM WHEN I FIND HIM!
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I GOTTA BE CAREFUL! HE CAN'T BE FAR AWAY!
THIS IS A GOOD PLACE FOR THE OLD INDIAN TRICK!
7-13
STICK 'EM UP!
PLONK!
WALT DISNEY
YOU GOT TH' DROP ON ME ALL RIGHT, BUT I NEVER THOUGHT A SQUARE SHOOTER WOULD TAKE ADVANTAGE OF A GUY WITH AN EMPTY GUN!
IF YOU'D JUST FIGHT SQUARE, MAN TO MAN, I WOULDN'T MIND TAKIN' WHAT'S COMIN', BUT—
ALL RIGHT! SHUT UP THAT WHININ'— I'LL FIGHT YA ANY WAY YA SAY!
HAR! HAR! I GOT YOU NOW— HALF-WIT!
TAKE THAT! AN'---??? YE GODS!! IT IS EMPTY!!
CLICK! CLICK!
AND NOW DEFEND YOURSELF YA YELLOW RAT!
WALT DISNEY
7-14

YOU FRESH LITTLE SQUIRT, TAKE THAT!
!
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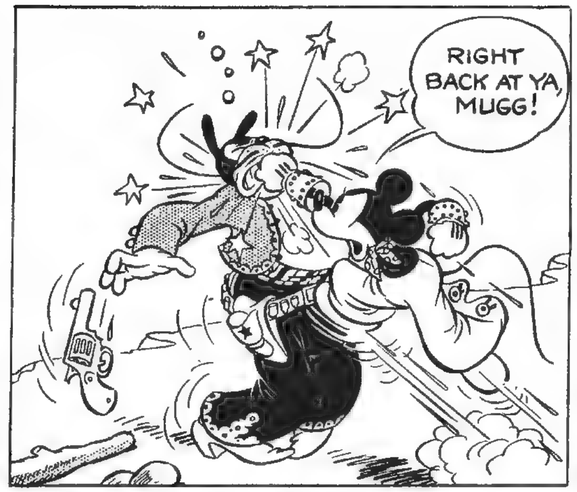
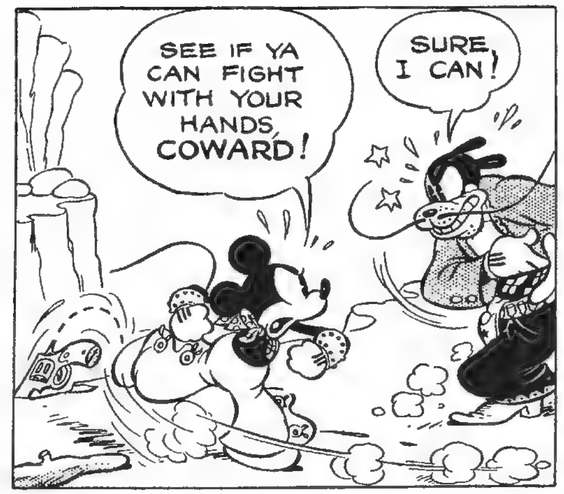

RIGHT BACK AT YA, MUGG!


SEE IF YA CAN FIGHT WITH YOUR HANDS, COWARD!
SURE, I CAN!

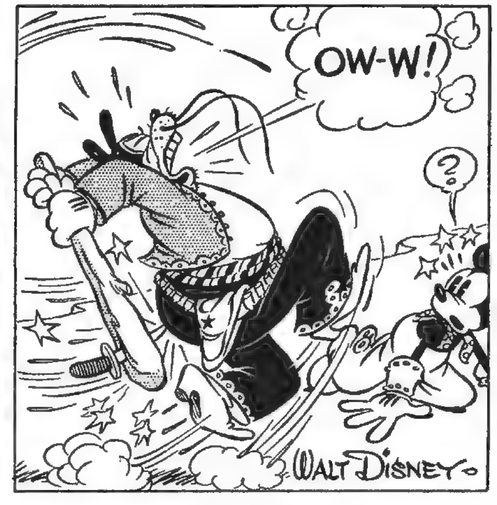
ANYTHING TO PLEASE YOU- YOU LITTLE RUNT!
!
!
7-16
WALT DISNEY

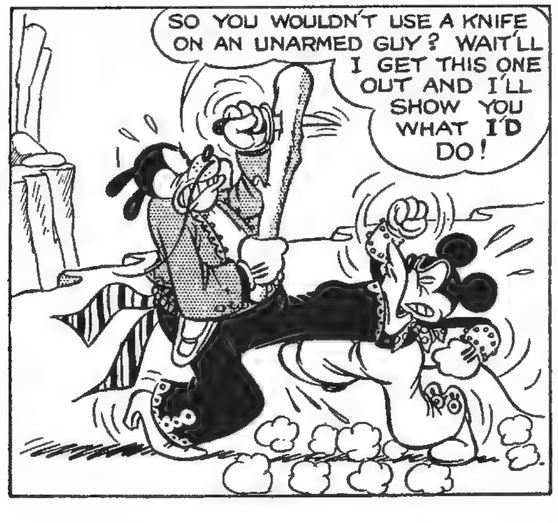
HERE'S THE END O' YOU!

NOT YET!
PLOK!

YA DON'T CATCH ME USIN' A WEAPON ON A GUY THAT HASN'T GOT ONE! ANYWAY, THE FAIR FIGHTER ALWAYS WINS!

WE'RE NOT IN THE MOVIES, YOU SAP!
SMACK
7-17

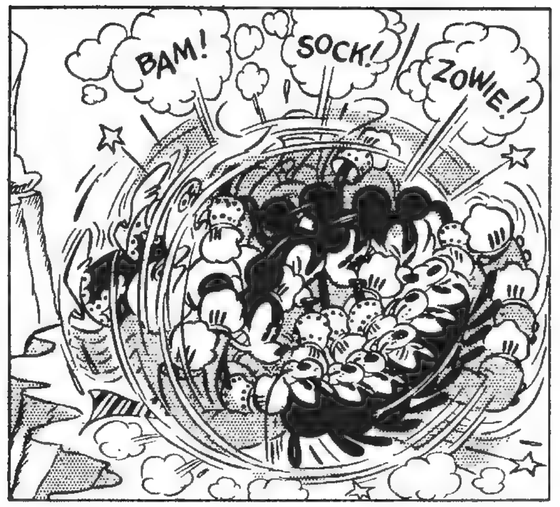

OW-W!
?
WALT DISNEY

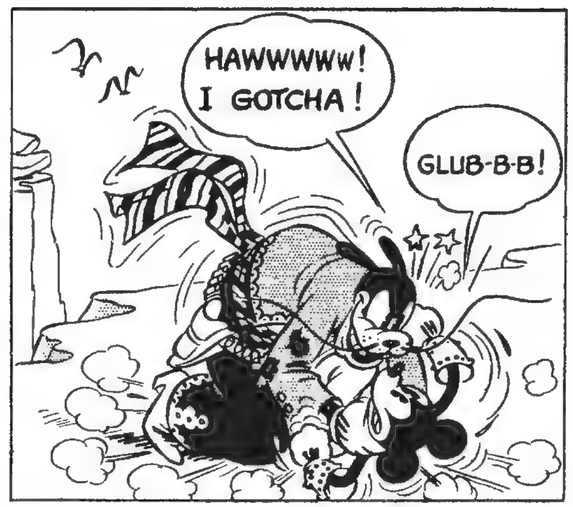

SO YOU WOULDN'T USE A KNIFE ON AN UNARMED GUY? WAIT'LL I GET THIS ONE OUT AND I'LL SHOW YOU WHAT I'D DO!

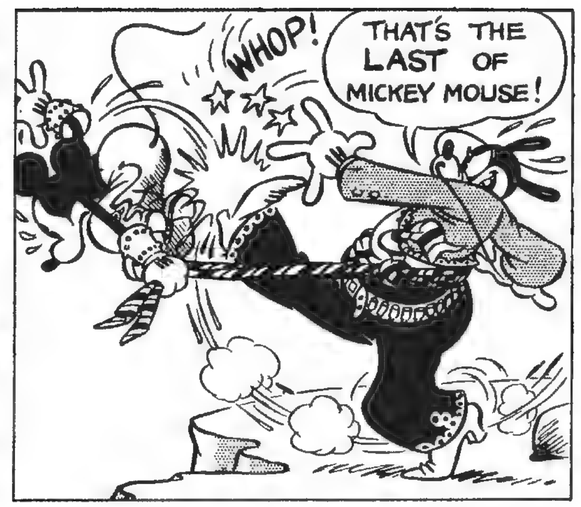
FIGHT FAIR – HOOEY! THIS IS WAR, YOU FOOL! AND I'M GOIN' TO SLICE YOU UP RIGHT NOW!
!
!

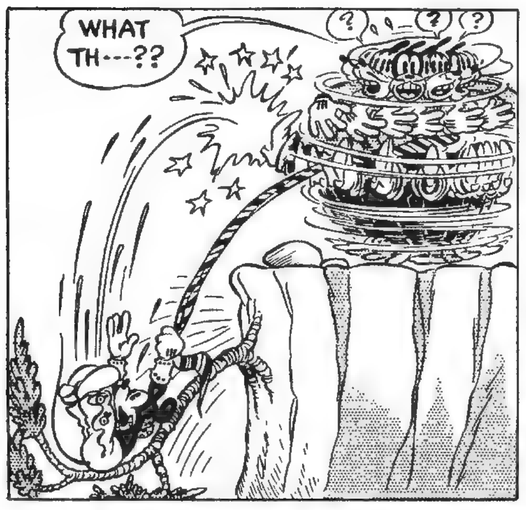
THAT FINISHES YOU!
ALMOST!
7-18

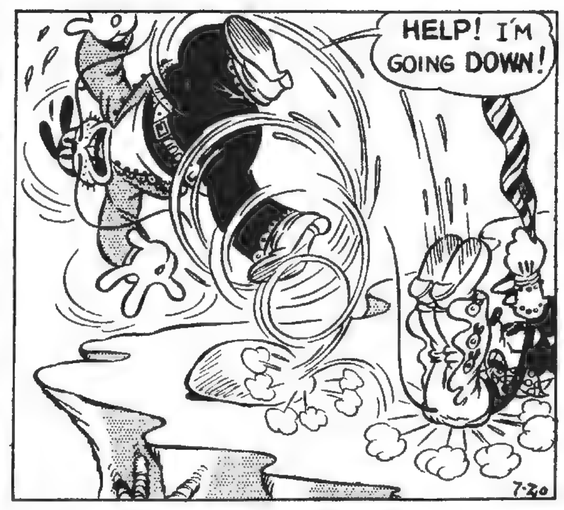
YA STILL THINK IT PAYS TO FIGHT DIRTY?
WHOMP!
WALT DISNEY

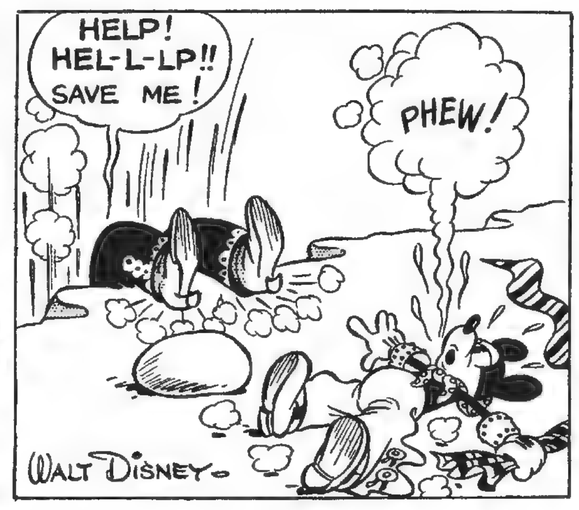


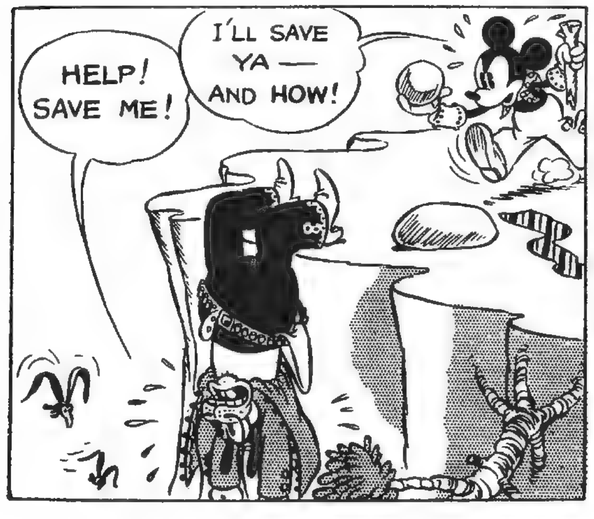


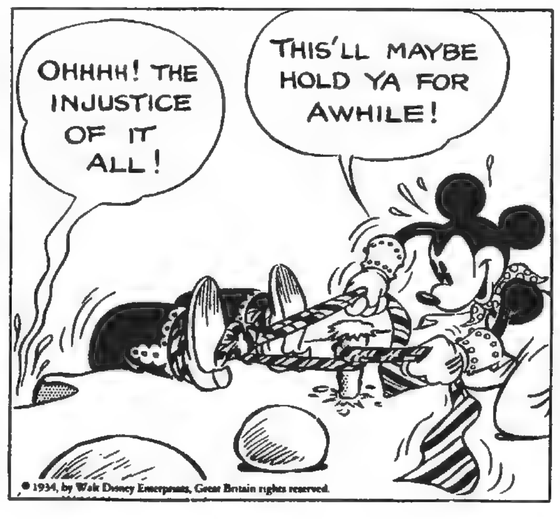


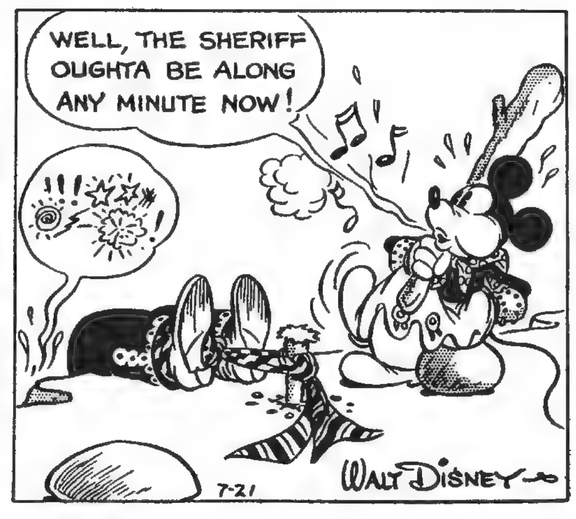




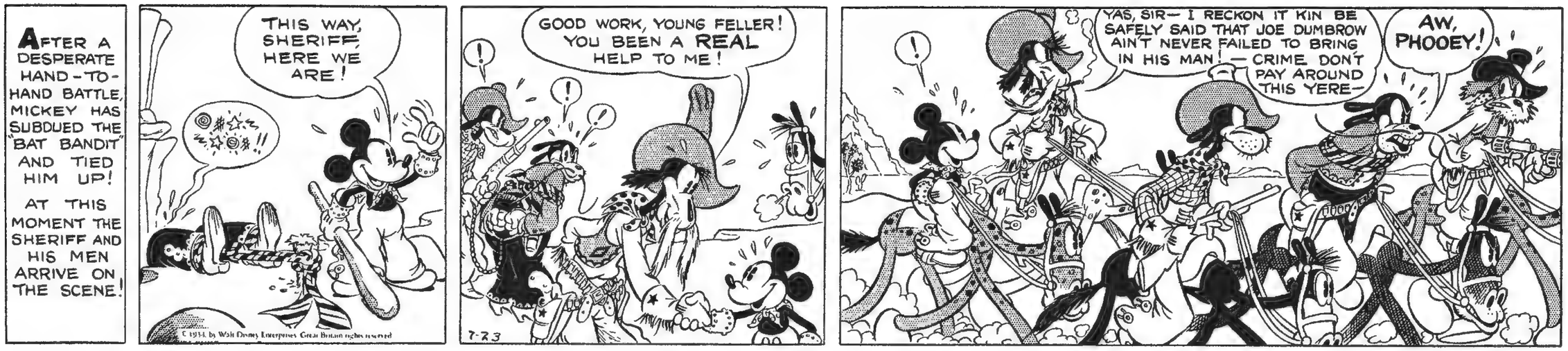


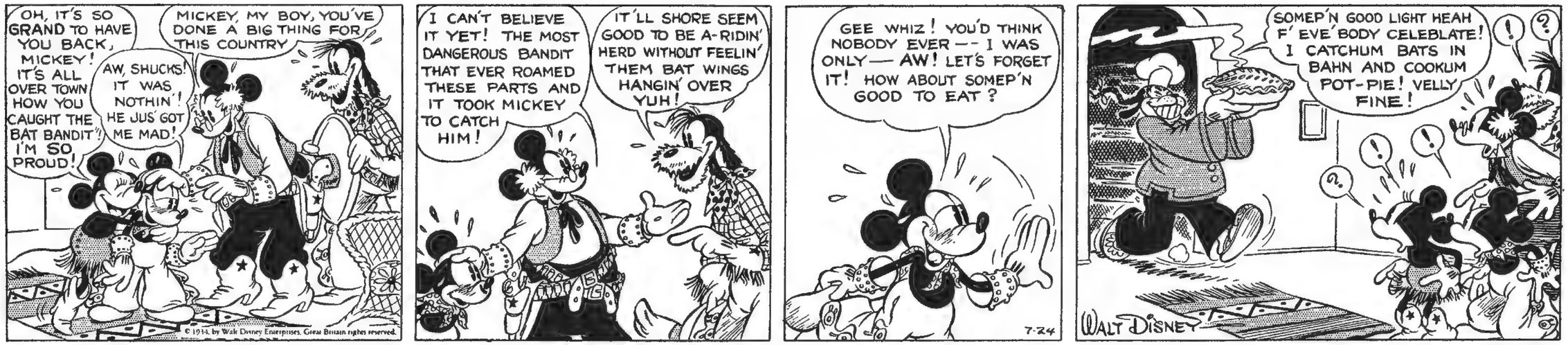


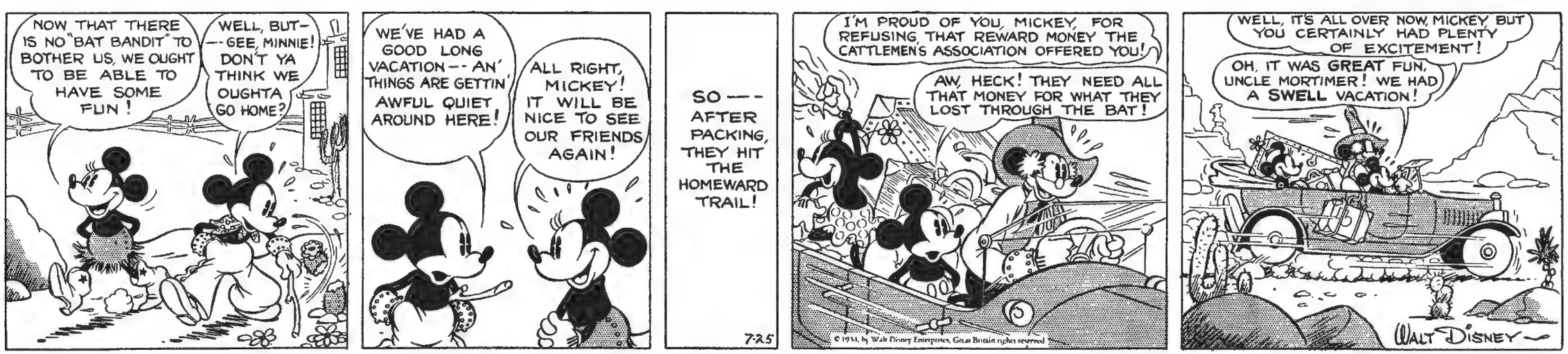


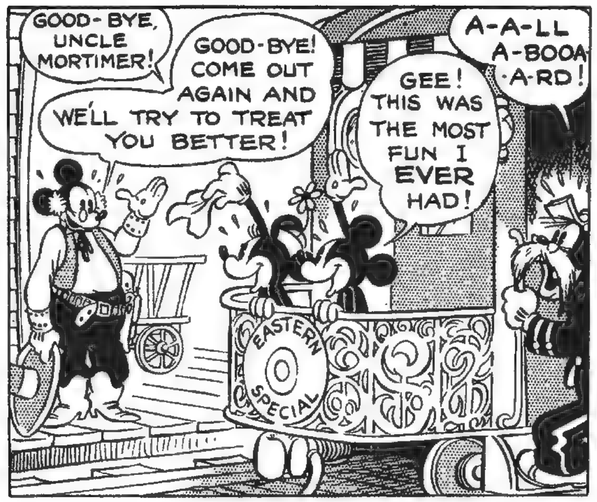


76. THE BAT BANDIT OF INFERNO GULCH


AFTER A DESPERATE HAND-TO-HAND BATTLE, MICKEY HAS SUBDUED THE "BAT BANDIT" AND TIED HIM UP!
AT THIS MOMENT THE SHERIFF AND HIS MEN ARRIVE ON THE SCENE!
THIS WAY, SHERIFF, HERE WE ARE!
GOOD WORK, YOUNG FELLER! YOU BEEN A REAL HELP TO ME!
7-23
YAS, SIR— I RECKON IT KIN BE SAFELY SAID THAT JOE DUMBROW AIN'T NEVER FAILED TO BRING IN HIS MAN! — CRIME DON'T PAY AROUND THIS YERE—
AW, PHOOEY!


OH, IT'S SO GRAND TO HAVE YOU BACK, MICKEY! IT'S ALL OVER TOWN HOW YOU CAUGHT THE BAT BANDIT! I'M SO PROUD!
AW, SHUCKS! IT WAS NOTHIN'! HE JUS' GOT ME MAD!
MICKEY, MY BOY, YOU'VE DONE A BIG THING FOR THIS COUNTRY
I CAN'T BELIEVE IT YET! THE MOST DANGEROUS BANDIT THAT EVER ROAMED THESE PARTS AND IT TOOK MICKEY TO CATCH HIM!
IT'LL SHORE SEEM GOOD TO BE A-RIDIN' HERD WITHOUT FEELIN' THEM BAT WINGS HANGIN' OVER YUH!
GEE WHIZ! YOU'D THINK NOBODY EVER -- I WAS ONLY — AW! LET'S FORGET IT! HOW ABOUT SOMEP'N GOOD TO EAT?
7-24
SOMEP'N GOOD LIGHT HEAH F' EVE'BODY CELEBLATE! I CATCHUM BATS IN BAHN AND COOKUM POT-PIE! VELLY FINE!
WALT DISNEY


NOW THAT THERE IS NO "BAT BANDIT" TO BOTHER US, WE OUGHT TO BE ABLE TO HAVE SOME FUN!
WELL, BUT-- GEE, MINNIE! DON'T YA THINK WE OUGHTA GO HOME?
WE'VE HAD A GOOD LONG VACATION -- AN' THINGS ARE GETTIN' AWFUL QUIET AROUND HERE!
ALL RIGHT, MICKEY! IT WILL BE NICE TO SEE OUR FRIENDS AGAIN!
SO -- AFTER PACKING, THEY HIT THE HOMEWARD TRAIL!
7-25
I'M PROUD OF YOU, MICKEY, FOR REFUSING THAT REWARD MONEY THE CATTLEMEN'S ASSOCIATION OFFERED YOU!
AW, HECK! THEY NEED ALL THAT MONEY FOR WHAT THEY LOST THROUGH THE BAT!
WELL, IT'S ALL OVER NOW, MICKEY, BUT YOU CERTAINLY HAD PLENTY OF EXCITEMENT!
OH, IT WAS GREAT FUN, UNCLE MORTIMER! WE HAD A SWELL VACATION!
WALT DISNEY


GOOD-BYE, UNCLE MORTIMER!
GOOD-BYE! COME OUT AGAIN AND WE'LL TRY TO TREAT YOU BETTER!
A-A-LL A-BOOA-A-RD!
GEE! THIS WAS THE MOST FUN I EVER HAD!
EASTERN SPECIAL

LEAVIN' THE GULCH, HEY? WA'AL DON'T SUPPOSE Y' SAW ANYTHIN' O' TH' 'BAT BANDIT' WHILE Y' WAS OUT THIS-A-WAY! THEY TELL ME HE'S BE'N TOOK!
UH--YEAH! HE'S-IN JAIL NOW!
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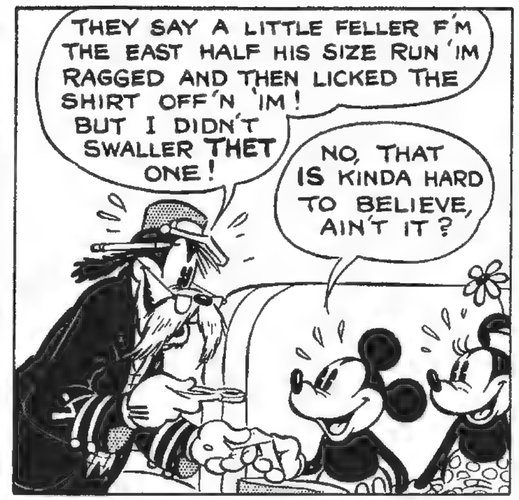
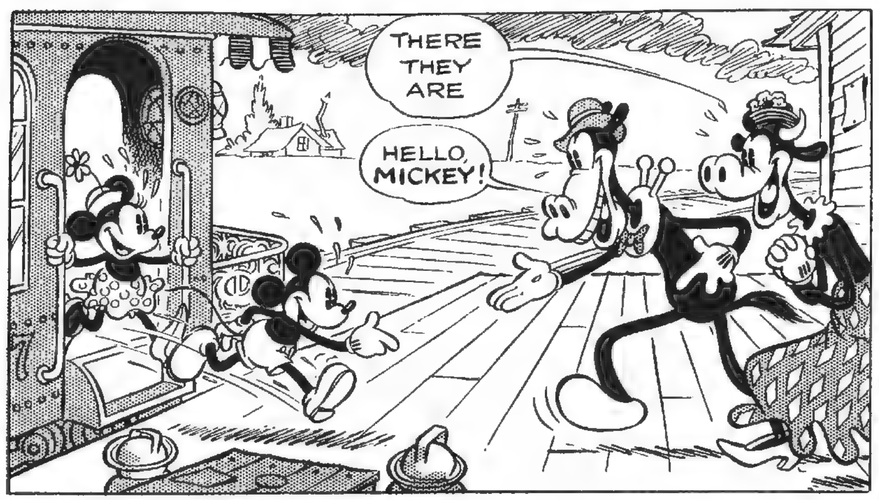
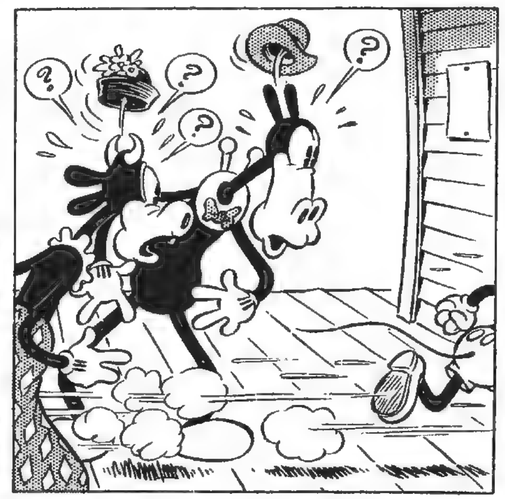
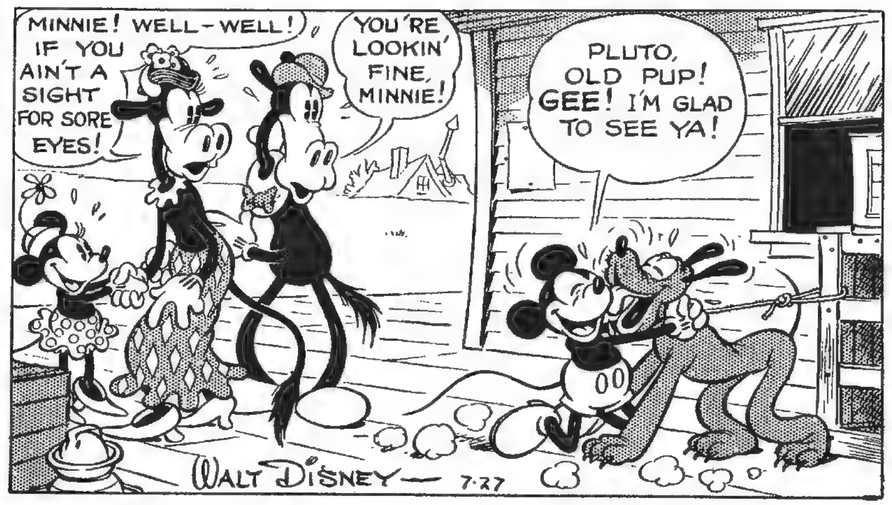

THEY SAY A LITTLE FELLER F'M THE EAST HALF HIS SIZE RUN 'IM RAGGED AND THEN LICKED THE SHIRT OFF'N 'IM! BUT I DIDN'T SWALLER THET ONE!
NO, THAT IS KINDA HARD TO BELIEVE, AIN'T IT?

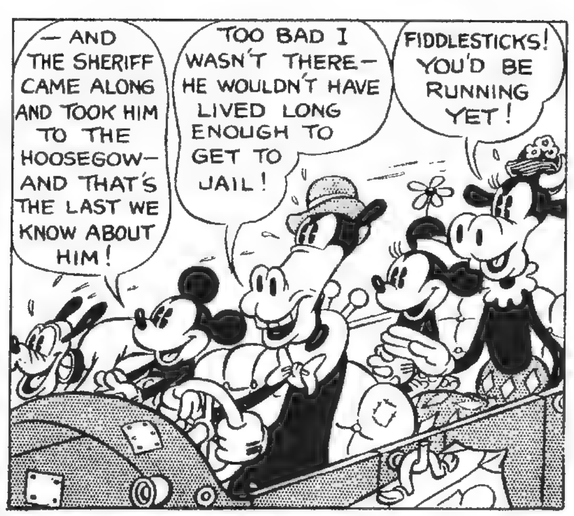
THET'S THE WAY IT GOES IN THIS COUNTRY— RUMORS-RUMORS, AN Y' CAN'T BELIEVE HALF OF 'EM!
YEAH, THAT'S SO! YA CAN'T BELIEVE HALF OF 'EM!
WALT DISNEY
7-26

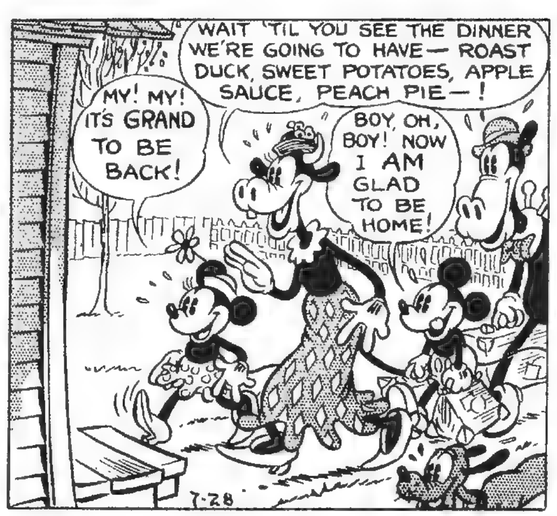

THERE THEY ARE
HELLO, MICKEY!

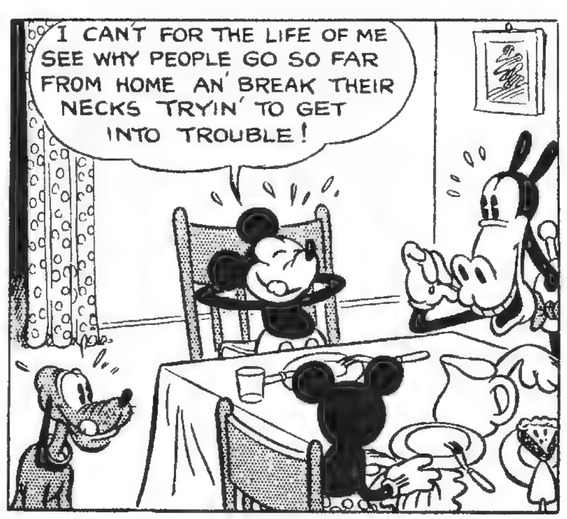



MINNIE! WELL-WELL! IF YOU AIN'T A SIGHT FOR SORE EYES!
YOU'RE LOOKIN' FINE, MINNIE!
PLUTO, OLD PUP! GEE! I'M GLAD TO SEE YA!
WALT DISNEY— 7-27

GEE! IT'S SURE GREAT TO SEE PLUTO AND EVERYBODY AGAIN
MAYBE YOU CAN LET THAT DOG ALONE LONG ENOUGH TO PAY SOME ATTENTION TO THE REST OF US!
SURE! LET'S HEAR ALL ABOUT THE BANDIT!

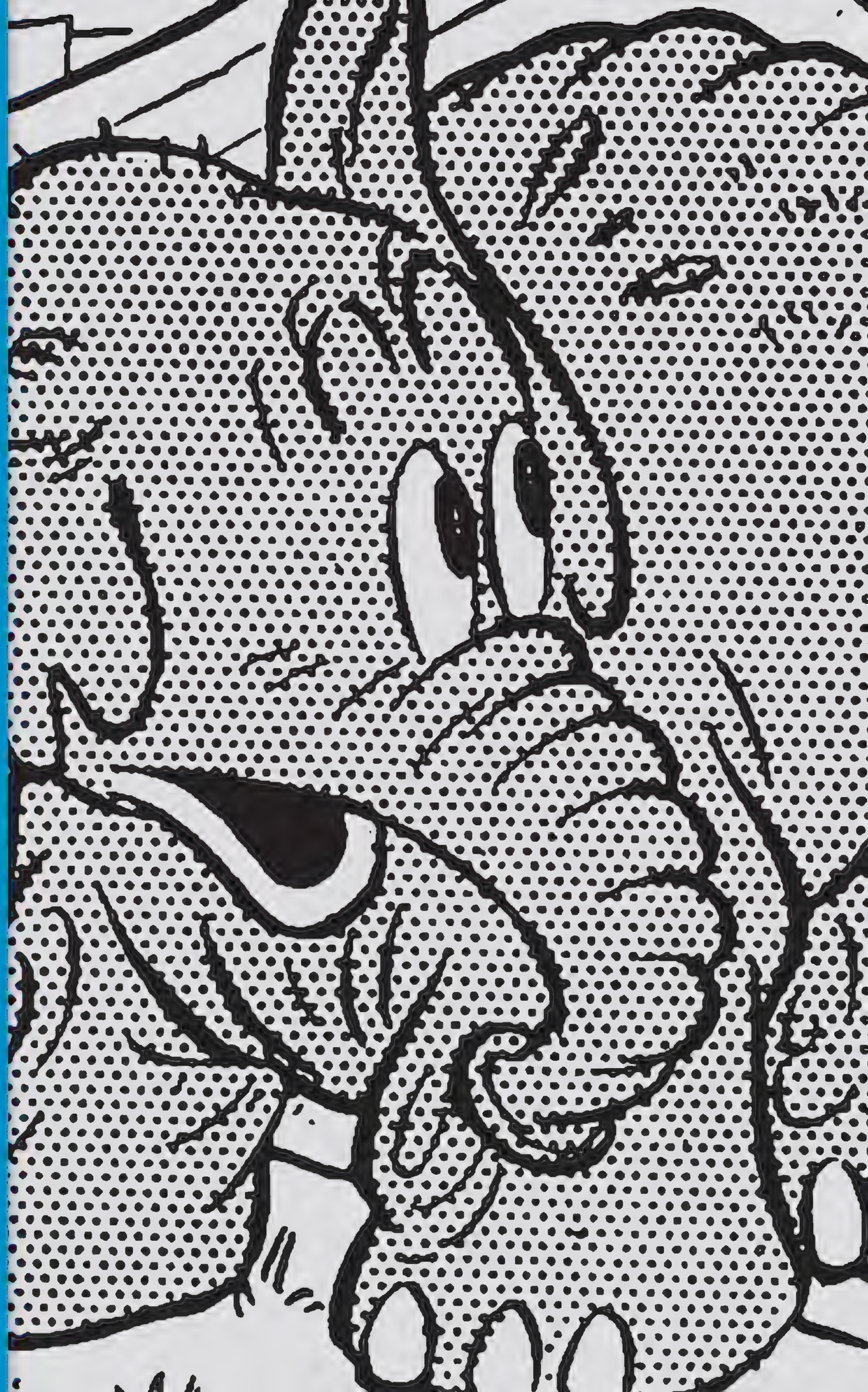

— AND THE SHERIFF CAME ALONG AND TOOK HIM TO THE HOOSEGOW— AND THAT'S THE LAST WE KNOW ABOUT HIM!
TOO BAD I WASN'T THERE— HE WOULDN'T HAVE LIVED LONG ENOUGH TO GET TO JAIL!
FIDDLESTICKS! YOU'D BE RUNNING YET!


MY! MY! IT'S GRAND TO BE BACK!
WAIT 'TIL YOU SEE THE DINNER WE'RE GOING TO HAVE— ROAST DUCK, SWEET POTATOES, APPLE SAUCE, PEACH PIE—!
BOY, OH, BOY! NOW I AM GLAD TO BE HOME!
7-28


I CAN'T FOR THE LIFE OF ME SEE WHY PEOPLE GO SO FAR FROM HOME AN' BREAK THEIR NECKS TRYIN' TO GET INTO TROUBLE!

BOBO THE ELEPHANT

JULY 30, 1934
–
OCTOBER 13, 1934



MORE EQUAL THAN OTHERS

"How 'ya gonna keep 'em down on the farm," asked a 1919 pop tune, "after they've seen Paree?"[1] As late as the 1930s, most Americans viewed rural life as the peaceful norm—and urbanity as a glitzy rat race. Yet as Joe Young and Sam M. Lewis' lyrics suggested, the big city's allure was real. A growing number of farm folk were moving there; and as per popular wisdom, once you got citified, there was no turning back. Reminders of country life became an annoyance: "Who the deuce can parley-vous a cow?"

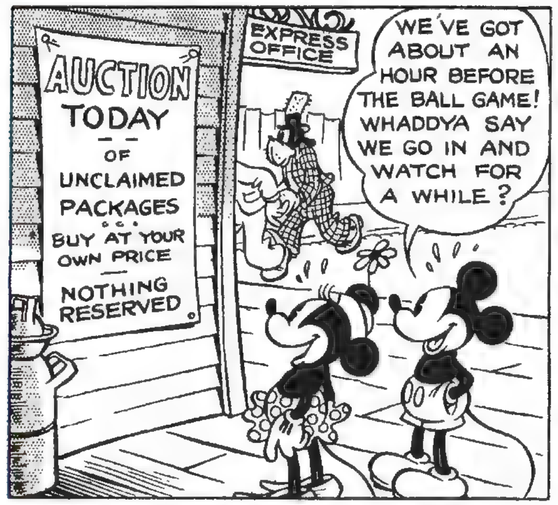
Comedy has always thrived on annoying situations. As urban migration increased, films and comics told stories of hapless citygoers forced to supervise that peskiest of all country-life reminders: an oversized, untamed animal. Back at the barnyard, it was implied, man and lower life forms had gotten along; but there was no place in the city for big animals' destructive ways. Billy DeBeck's *Barney Google* comic strip—with its 1923 saga of Rudy the ostrich—and Laurel and Hardy's *The Chimp* (1932) exemplified the theme; as the species details indicate, the animals in these stories quickly evolved from barnyard beasts to full-blown forest denizens. Soon, the elephant in the room was a *real* elephant in the *living* room; the humorous conflict became as much about man versus nature as city versus country.

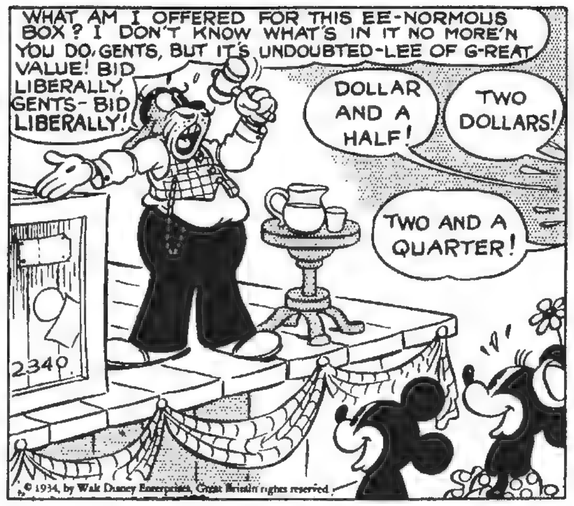
Where 1930s media went, Floyd Gottfredson followed. Mickey Mouse film cartoons had always featured intractable animals; for Gottfredson to bring them to his comics, in the guise of a jungle-to-urban culture clash, was surely a no-brainer. Starting with "Bobo the Elephant"—perhaps inspired by the cliché of elephant/mouse conflict—Gottfredson eventually saddled Mickey with a kangaroo, an ostrich (again!), a lion, and a gorilla: mischievous at best, dangerous at worst.

Being a kindhearted, if stressed-out mouse, Mickey rarely comes to blows with the savage (or innocently clumsy) beasts. Anticipating George Orwell's *Animal Farm* (1945), he tries to treat all animals equally. But some are more equal than others—and the inevitable trail of mayhem leads to trouble with Mouseton authorities. In later stories, these blustery bureaucrats often refuse to see that Mickey is only the creatures' guardian by chance, actively trying to find them a better home.

Dealing with proud politicians can be more challenging than dealing with wild animals; perhaps that is Gottfredson's underlying moral. You can twist the lion's tail, but you can't fight City Hall. [DG]

1 Both quotes: Sam M. Lewis, Joe Young (lyrics) and Walter Donaldson (music), *How 'Ya Gonna Keep 'Em Down on the Farm?* (New York: Waterson, Berlin & Snyder Co., 1919), p. 3.


AUCTION TODAY
OF UNCLAIMED PACKAGES
BUY AT YOUR OWN PRICE
NOTHING RESERVED
EXPRESS OFFICE
WE'VE GOT ABOUT AN HOUR BEFORE THE BALL GAME! WHADDYA SAY WE GO IN AND WATCH FOR A WHILE?


WHAT AM I OFFERED FOR THIS EE-NORMOUS BOX? I DON'T KNOW WHAT'S IN IT NO MORE'N YOU DO, GENTS, BUT IT'S UNDOUBTED-LEE OF G-REAT VALUE! BID LIBERALLY, GENTS- BID LIBERALLY!
DOLLAR AND A HALF!
TWO DOLLARS!
TWO AND A QUARTER!
2340
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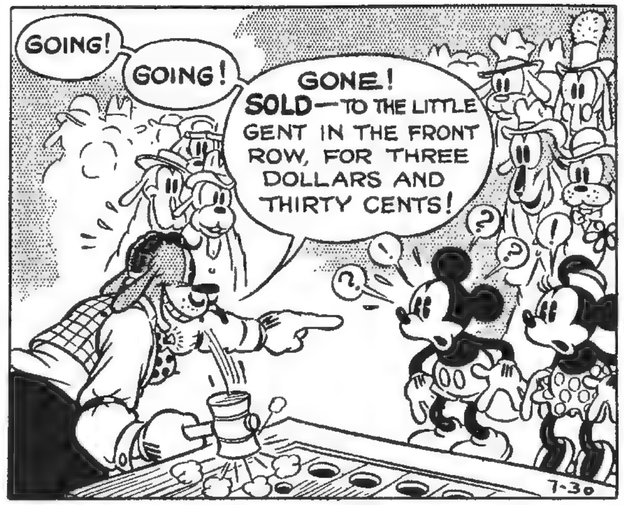
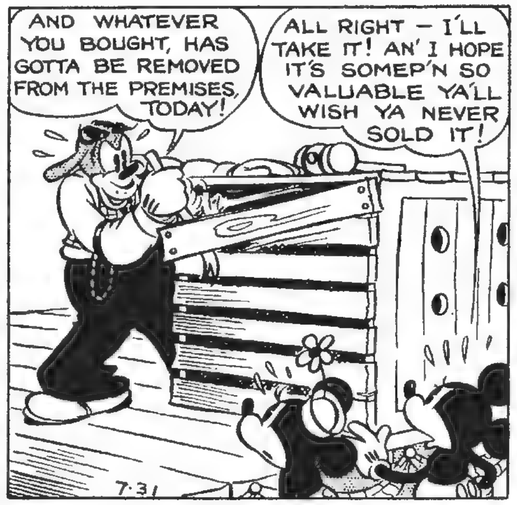
THREE DOLLARS!
THREE TWENTY!
WHAT TIME DOES THE BALL GAME START?
THREE THIRTY!

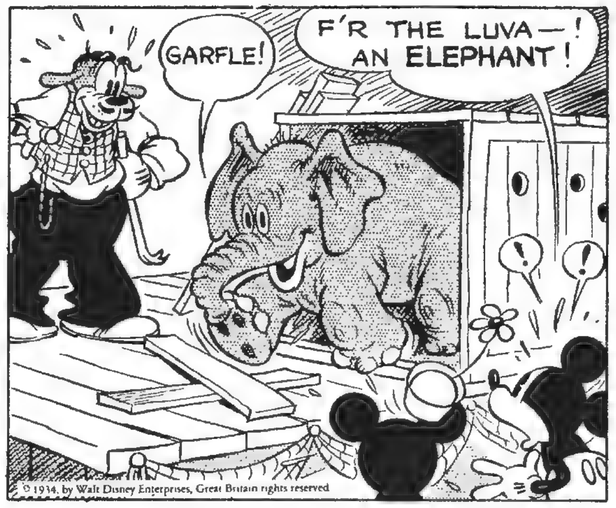

GOING!
GOING!
GONE! SOLD—TO THE LITTLE GENT IN THE FRONT ROW, FOR THREE DOLLARS AND THIRTY CENTS!
7-30

MICKEY AND MINNIE DROPPED IN ON AN AUCTION SALE OF UNCLAIMED PARCELS MERELY TO WATCH THE FUN! THROUGH THE AUCTIONEER'S MISTAKE, MICKEY BECOMES THE OWNER OF A BOX—CONTENTS UNKNOWN!

BUT, I TELL YA, I WASN'T BIDDIN'! I WAS ONLY TELLIN' MINNIE WHAT TIME THE BASEBALL GAME STARTED!
DON'T MAKE ME LAUGH! YOU BID THREE-THIRTY ON THIS LOT AND GOT IT!
THAT'S RIGHT!

WELL, S'POSIN' I DON'T TAKE IT!
YOU'LL TAKE IT, ALL RIGHT! THERE'S A LAW TO TAKE CARE OF PEOPLE WHO BID AT SALES AND CHANGE THEIR MINDS!


AND WHATEVER YOU BOUGHT, HAS GOTTA BE REMOVED FROM THE PREMISES, TODAY!
ALL RIGHT — I'LL TAKE IT! AN' I HOPE IT'S SOMEP'N SO VALUABLE YA'LL WISH YA NEVER SOLD IT!
7-31


GARFLE!
F'R THE LUVA—! AN ELEPHANT!
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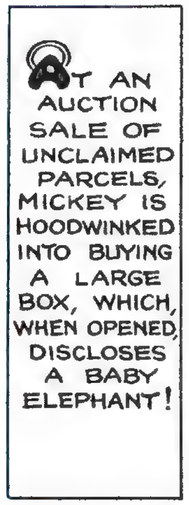
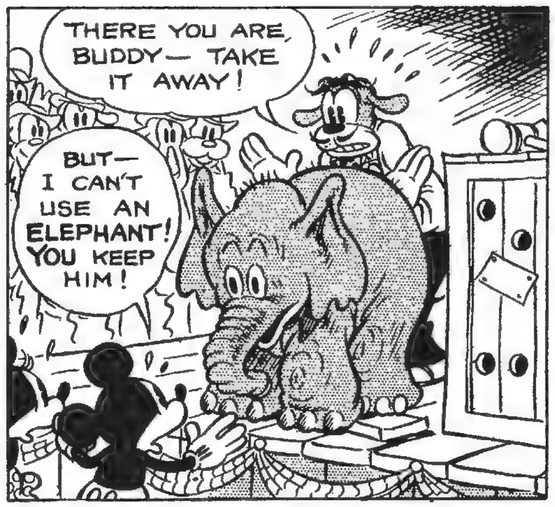
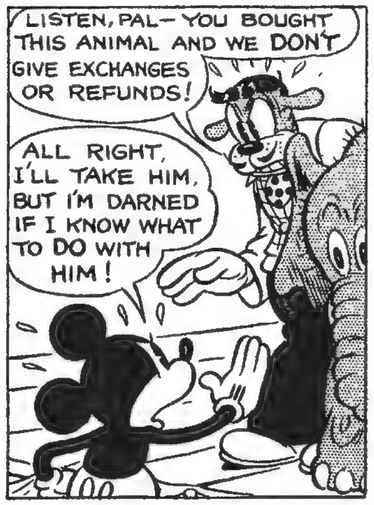
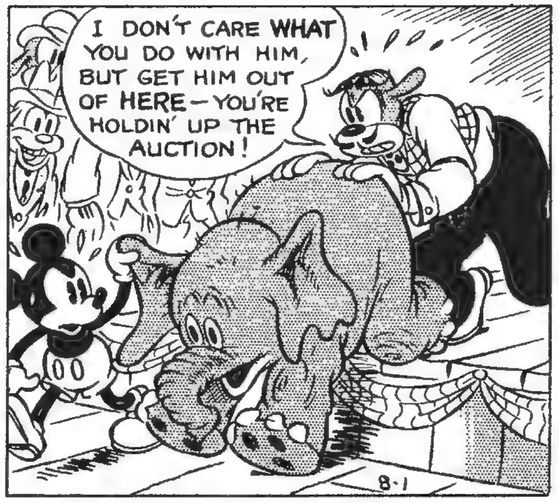
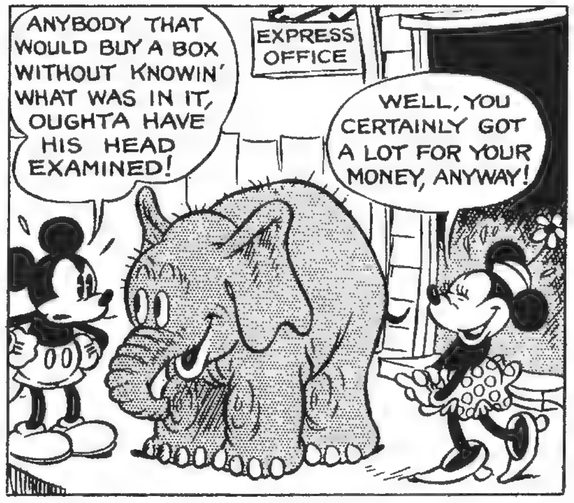
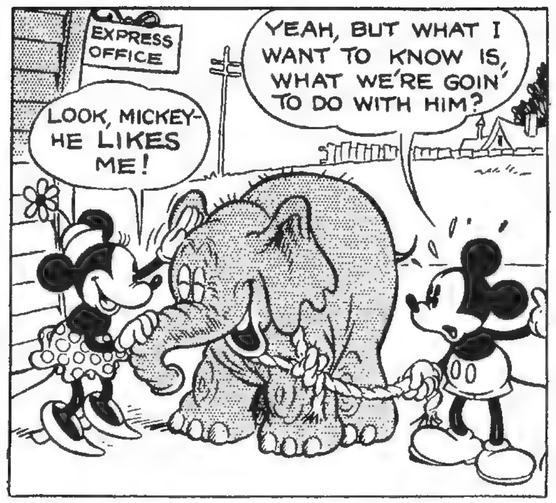

AT AN AUCTION SALE OF UNCLAIMED PARCELS, MICKEY IS HOODWINKED INTO BUYING A LARGE BOX, WHICH, WHEN OPENED, DISCLOSES A BABY ELEPHANT!

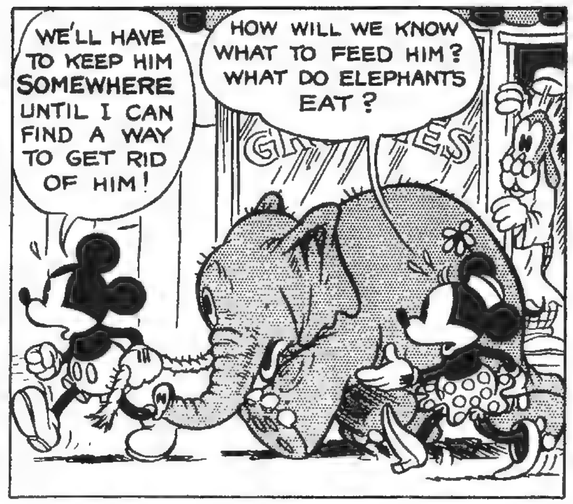

THERE YOU ARE, BUDDY— TAKE IT AWAY!
BUT— I CAN'T USE AN ELEPHANT! YOU KEEP HIM!

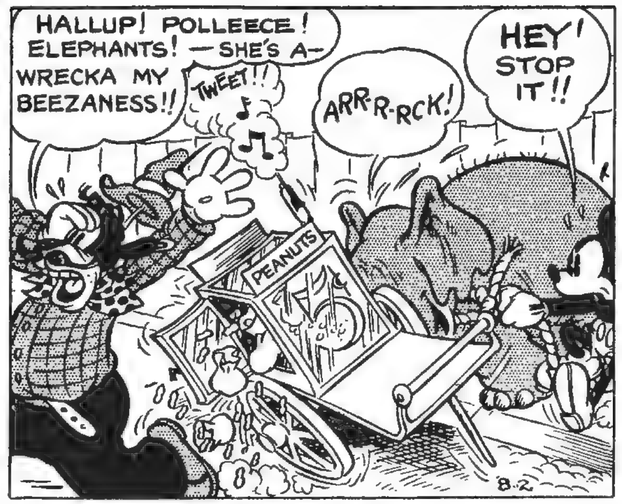

LISTEN, PAL— YOU BOUGHT THIS ANIMAL AND WE DON'T GIVE EXCHANGES OR REFUNDS!
ALL RIGHT, I'LL TAKE HIM, BUT I'M DARNED IF I KNOW WHAT TO DO WITH HIM!


I DON'T CARE WHAT YOU DO WITH HIM, BUT GET HIM OUT OF HERE—YOU'RE HOLDIN' UP THE AUCTION!
8-1

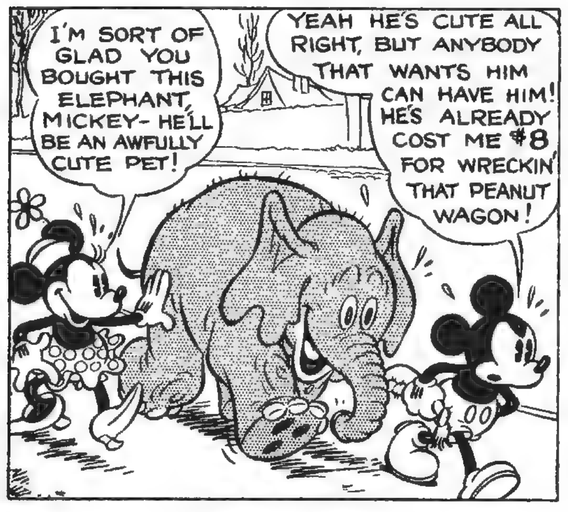

ANYBODY THAT WOULD BUY A BOX WITHOUT KNOWIN' WHAT WAS IN IT, OUGHTA HAVE HIS HEAD EXAMINED!
EXPRESS OFFICE
WELL, YOU CERTAINLY GOT A LOT FOR YOUR MONEY, ANYWAY!

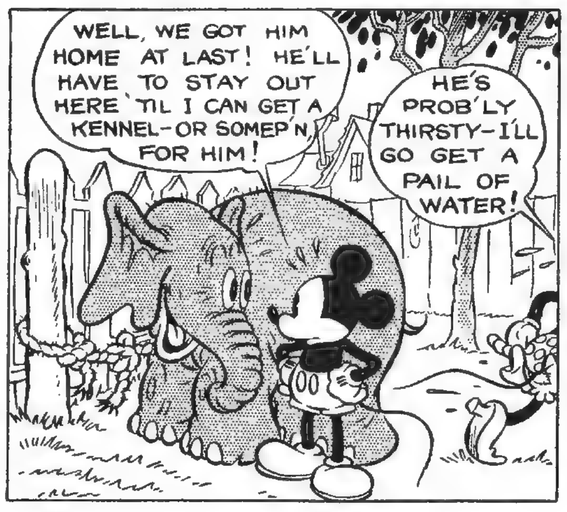

EXPRESS OFFICE
LOOK, MICKEY- HE LIKES ME!
YEAH, BUT WHAT I WANT TO KNOW IS, WHAT WE'RE GOIN' TO DO WITH HIM?

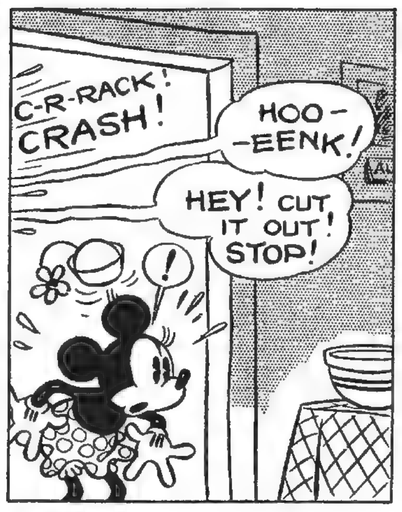

WE'LL HAVE TO KEEP HIM SOMEWHERE UNTIL I CAN FIND A WAY TO GET RID OF HIM!
HOW WILL WE KNOW WHAT TO FEED HIM? WHAT DO ELEPHANTS EAT?

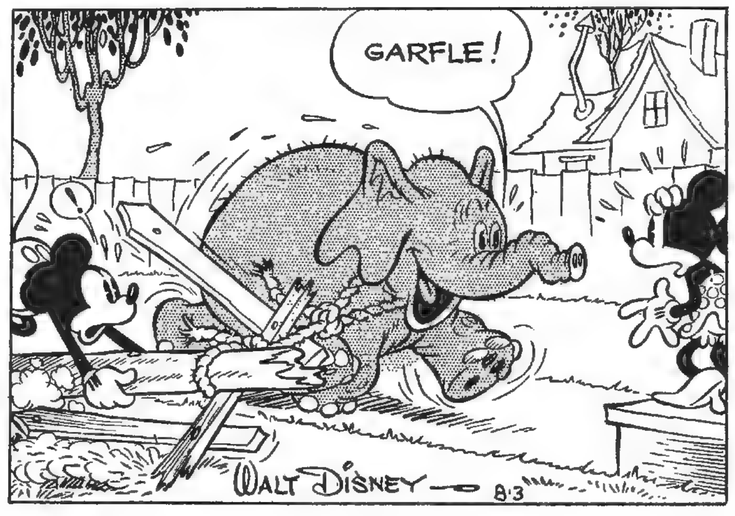

HALLUP! POLLEECE! ELEPHANTS! — SHE'S A- WRECKA MY BEEZANESS!!
TWEET!!
ARR-R-RCK!
HEY! STOP IT!!
PEANUTS
8-2

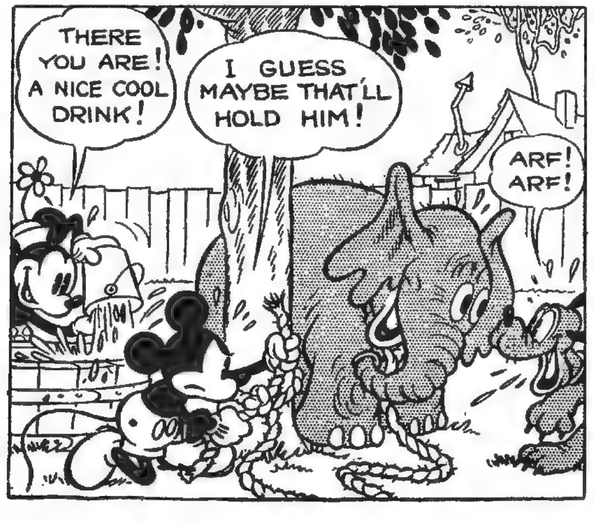
I WAS JUST GOIN' TO TELL YA, MINNIE, THAT THEY EAT PEANUTS!
TWEET!
PEANUTS

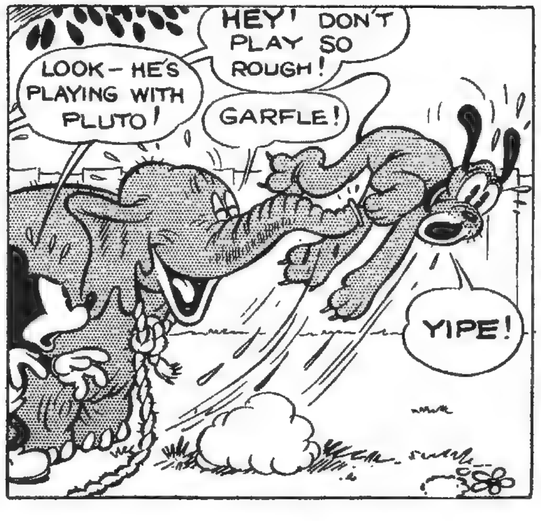

I'M SORT OF GLAD YOU BOUGHT THIS ELEPHANT, MICKEY- HE'LL BE AN AWFULLY CUTE PET!
YEAH HE'S CUTE ALL RIGHT, BUT ANYBODY THAT WANTS HIM CAN HAVE HIM! HE'S ALREADY COST ME $8 FOR WRECKIN' THAT PEANUT WAGON!

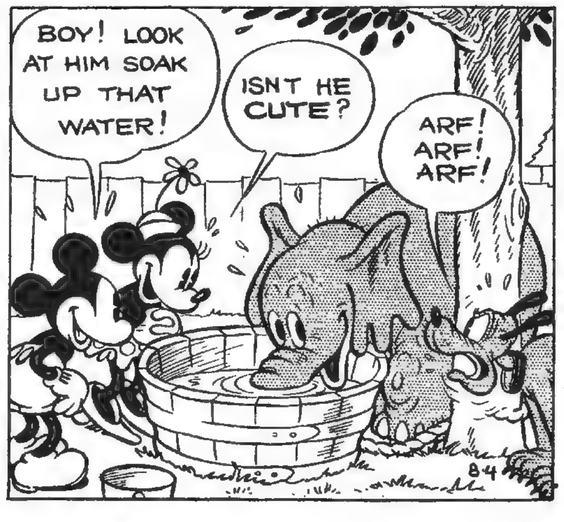

WELL, WE GOT HIM HOME AT LAST! HE'LL HAVE TO STAY OUT HERE 'TIL I CAN GET A KENNEL- OR SOMEP'N FOR HIM!
HE'S PROB'LY THIRSTY- I'LL GO GET A PAIL OF WATER!

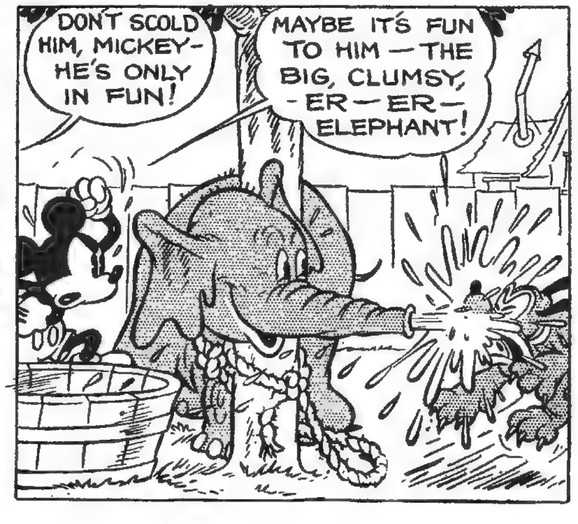

C-R-RACK! CRASH!
HOO- -EENK!
HEY! CUT IT OUT! STOP!

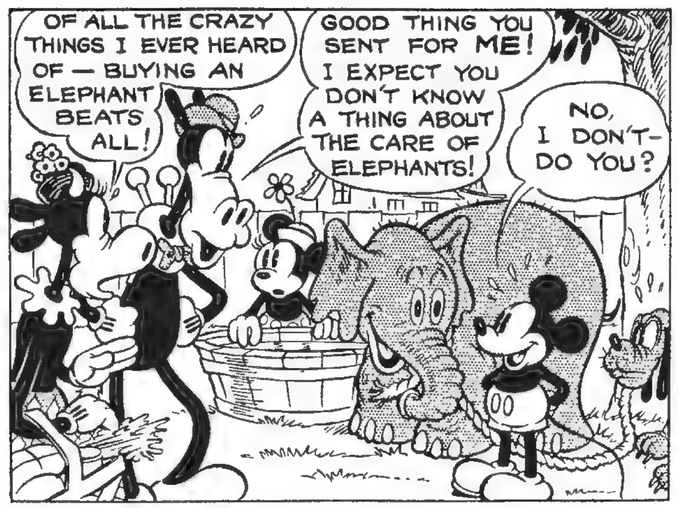

GARFLE!
WALT DISNEY
8-3

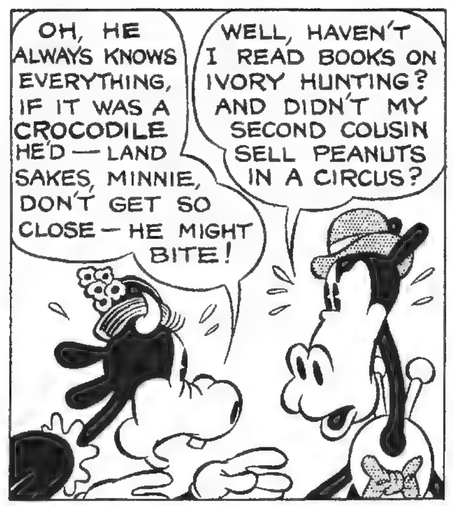

THERE YOU ARE! A NICE COOL DRINK!
I GUESS MAYBE THAT'LL HOLD HIM!
ARF! ARF!

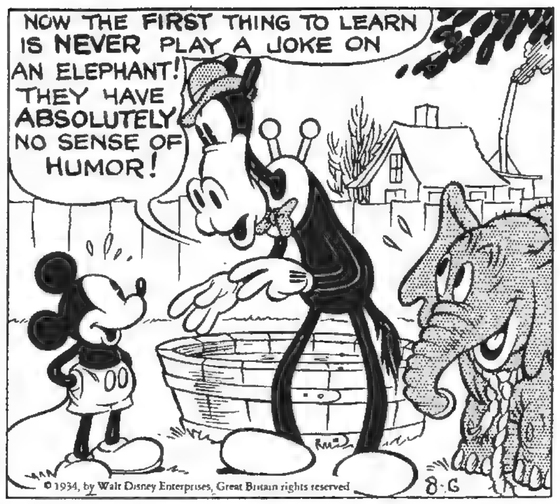

LOOK- HE'S PLAYING WITH PLUTO!
HEY! DON'T PLAY SO ROUGH!
GARFLE!
YIPE!


BOY! LOOK AT HIM SOAK UP THAT WATER!
ISN'T HE CUTE?
ARF! ARF! ARF!
8-4


DON'T SCOLD HIM, MICKEY- HE'S ONLY IN FUN!
MAYBE IT'S FUN TO HIM — THE BIG, CLUMSY, -ER — ER — ELEPHANT!


OF ALL THE CRAZY THINGS I EVER HEARD OF — BUYING AN ELEPHANT BEATS ALL!
GOOD THING YOU SENT FOR ME! I EXPECT YOU DON'T KNOW A THING ABOUT THE CARE OF ELEPHANTS!
NO, I DON'T- DO YOU?


OH, HE ALWAYS KNOWS EVERYTHING, IF IT WAS A CROCODILE HE'D — LAND SAKES, MINNIE, DON'T GET SO CLOSE — HE MIGHT BITE!
WELL, HAVEN'T I READ BOOKS ON IVORY HUNTING? AND DIDN'T MY SECOND COUSIN SELL PEANUTS IN A CIRCUS?


NOW THE FIRST THING TO LEARN IS NEVER PLAY A JOKE ON AN ELEPHANT! THEY HAVE ABSOLUTELY NO SENSE OF HUMOR!
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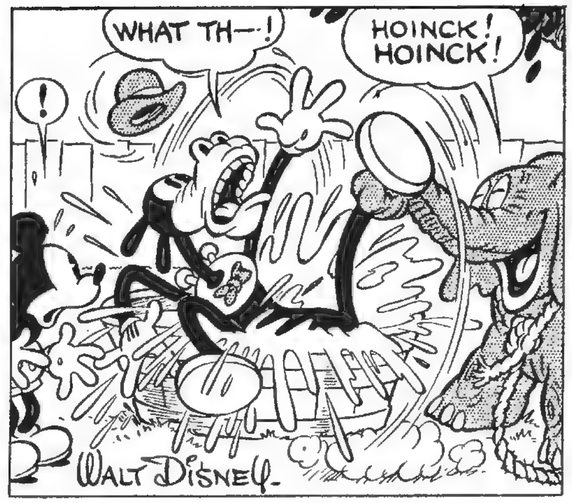
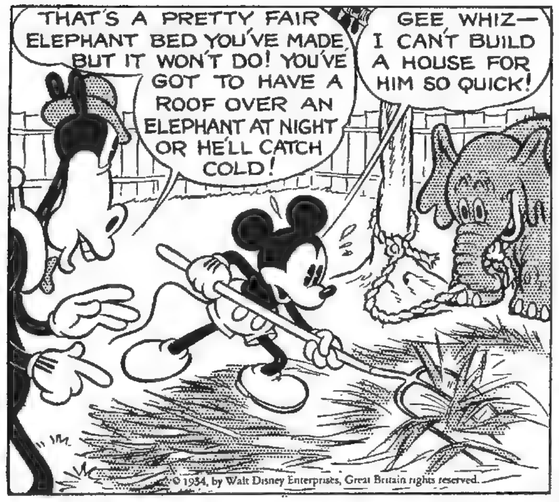
8-6


WHAT TH—!
!
HOINCK! HOINCK!
WALT DISNEY


THAT'S A PRETTY FAIR ELEPHANT BED YOU'VE MADE, BUT IT WON'T DO! YOU'VE GOT TO HAVE A ROOF OVER AN ELEPHANT AT NIGHT OR HE'LL CATCH COLD!
GEE WHIZ— I CAN'T BUILD A HOUSE FOR HIM SO QUICK!
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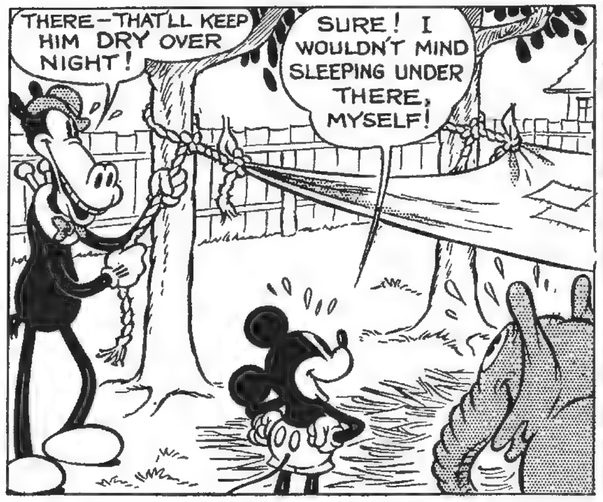
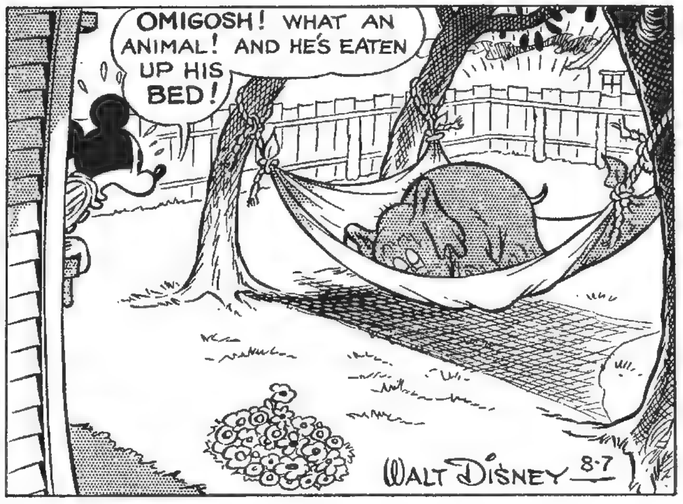
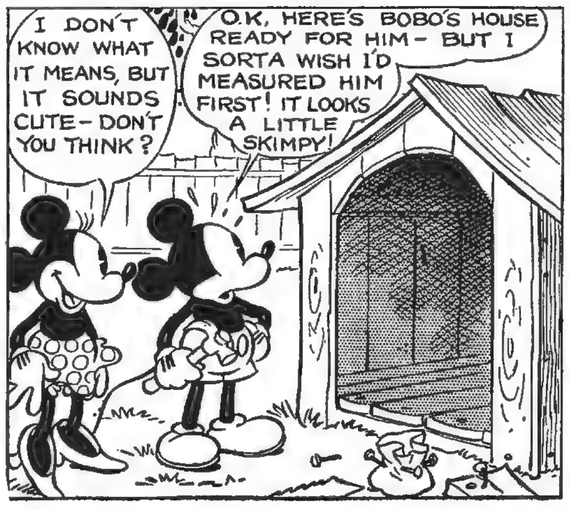
HERE YOU ARE, MICKEY! WE'LL STRETCH THIS CANVAS AND TIE THE CORNERS TO TREES, AND MAKE A ROOF OVER THE BED!

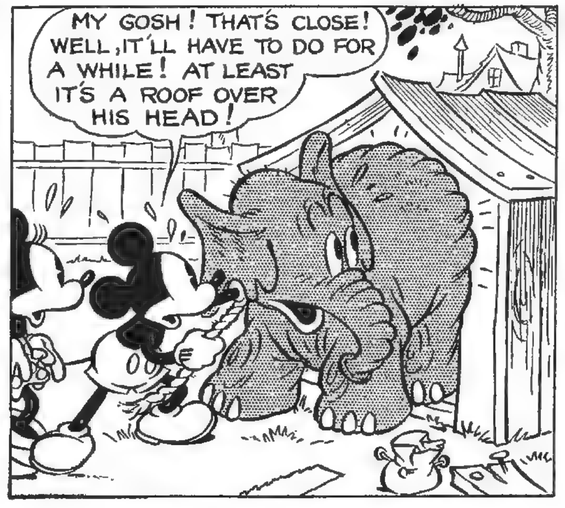

THERE—THAT'LL KEEP HIM DRY OVER NIGHT!
SURE! I WOULDN'T MIND SLEEPING UNDER THERE, MYSELF!

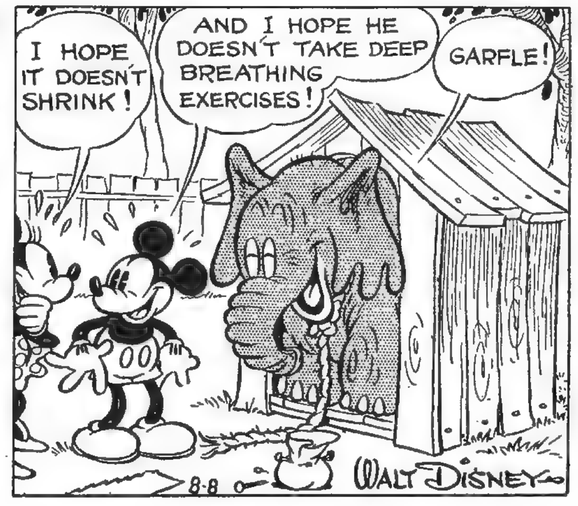
CAME THE DAWN!

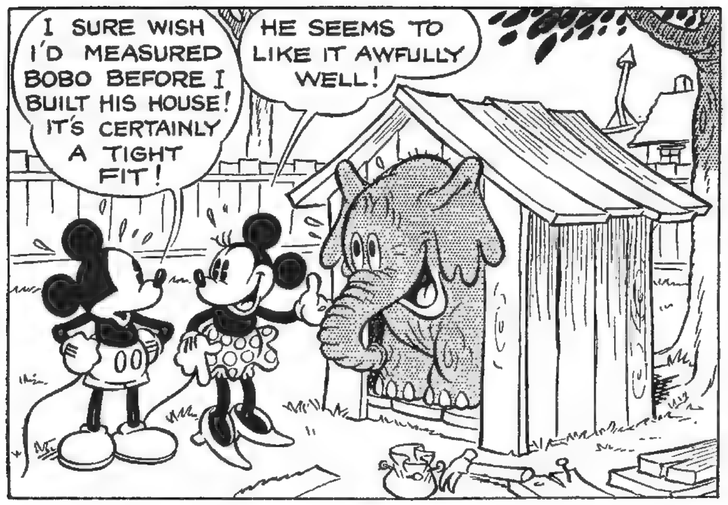

OMIGOSH! WHAT AN ANIMAL! AND HE'S EATEN UP HIS BED!
WALT DISNEY
8-7

I'VE JUST THOUGHT OF A GOOD NAME FOR OUR ELEPHANT— "BOBO"!
SURE - THAT'S ALL RIGHT! ONLY WHAT DOES IT MEAN?

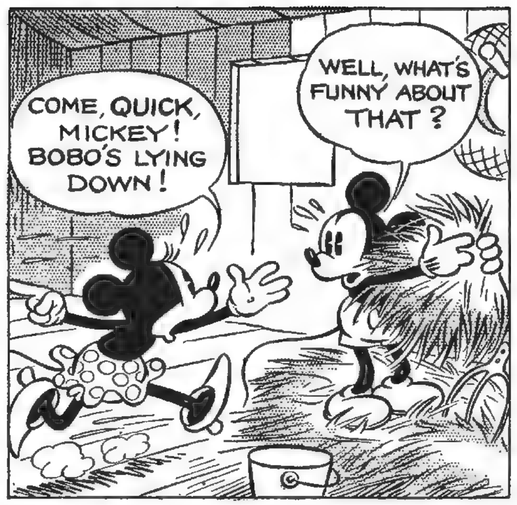

I DON'T KNOW WHAT IT MEANS, BUT IT SOUNDS CUTE - DON'T YOU THINK?
O.K, HERE'S BOBO'S HOUSE READY FOR HIM - BUT I SORTA WISH I'D MEASURED HIM FIRST! IT LOOKS A LITTLE SKIMPY!

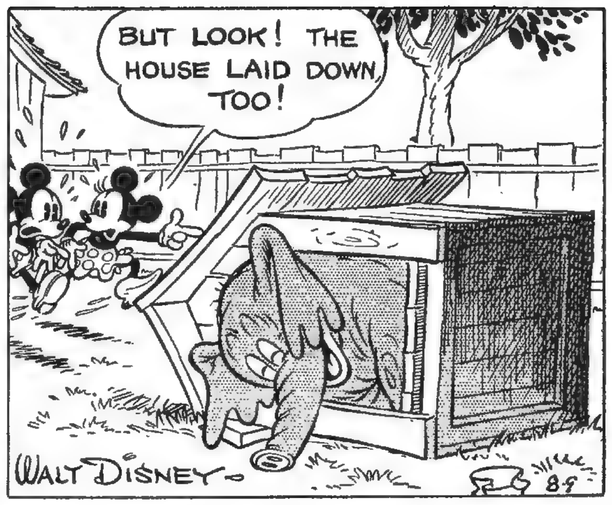

MY GOSH! THAT'S CLOSE! WELL, IT'LL HAVE TO DO FOR A WHILE! AT LEAST IT'S A ROOF OVER HIS HEAD!

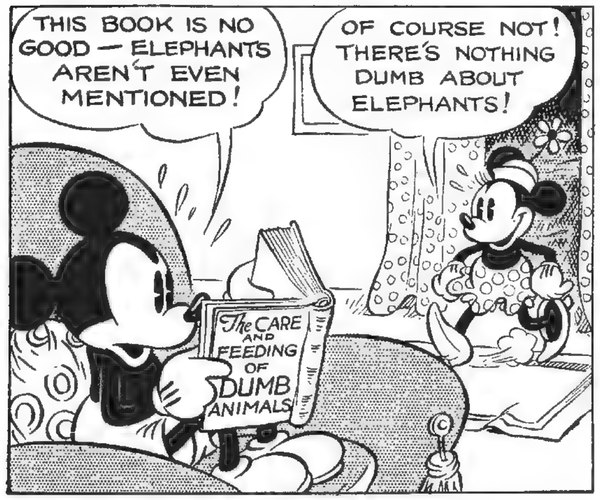

I HOPE IT DOESN'T SHRINK!
AND I HOPE HE DOESN'T TAKE DEEP BREATHING EXERCISES!
GARFLE!
8-8
WALT DISNEY

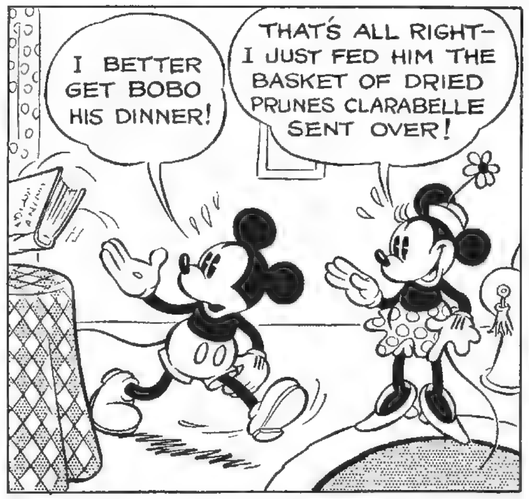

I SURE WISH I'D MEASURED BOBO BEFORE I BUILT HIS HOUSE! IT'S CERTAINLY A TIGHT FIT!
HE SEEMS TO LIKE IT AWFULLY WELL!

I'LL GO GET SOMEP'N FOR HIM TO EAT!

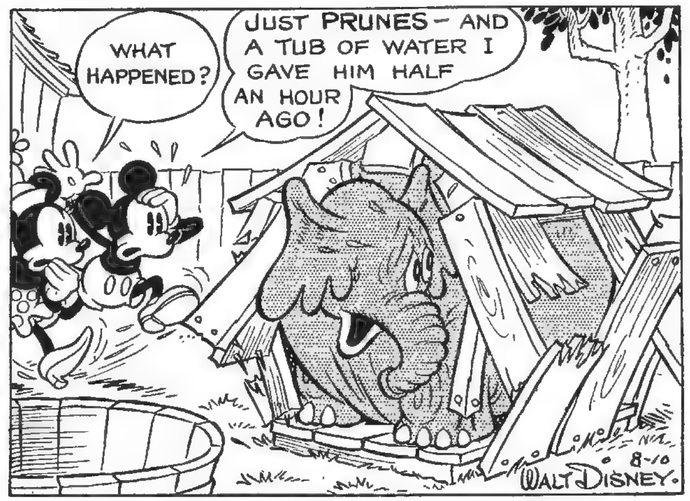

COME, QUICK, MICKEY! BOBO'S LYING DOWN!
WELL, WHAT'S FUNNY ABOUT THAT?

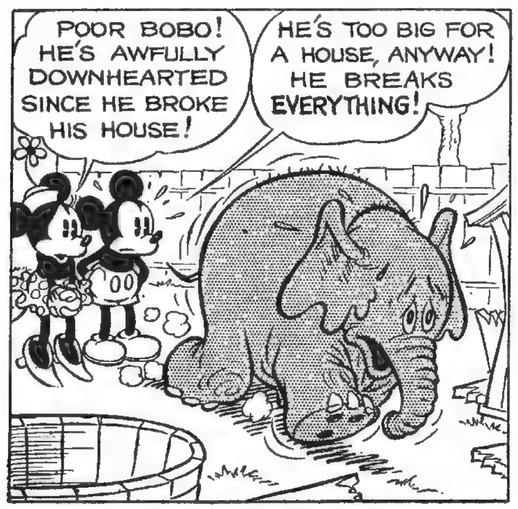

BUT LOOK! THE HOUSE LAID DOWN TOO!
WALT DISNEY
8-9

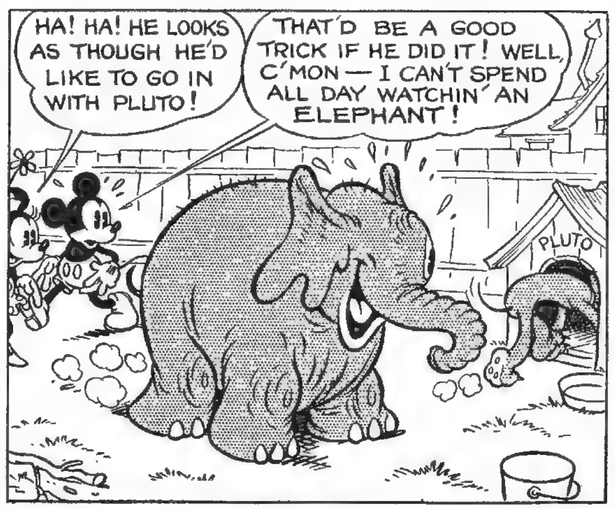

THIS BOOK IS NO GOOD — ELEPHANTS AREN'T EVEN MENTIONED!
OF COURSE NOT! THERE'S NOTHING DUMB ABOUT ELEPHANTS!
The CARE AND FEEDING OF DUMB ANIMALS

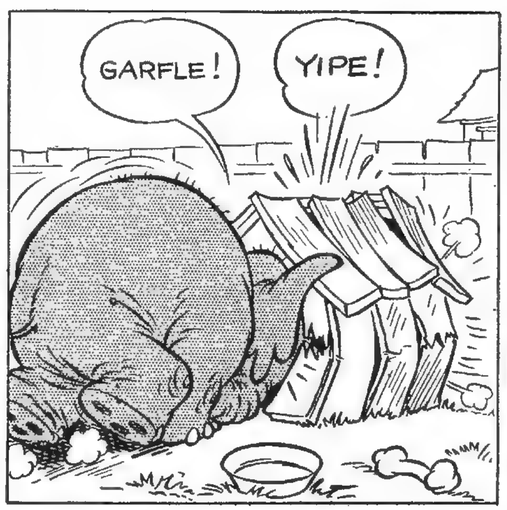

I BETTER GET BOBO HIS DINNER!
THAT'S ALL RIGHT— I JUST FED HIM THE BASKET OF DRIED PRUNES CLARABELLE SENT OVER!

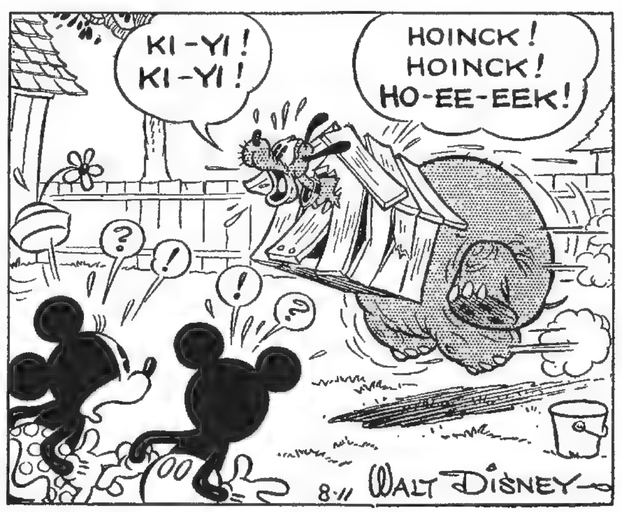
GOOD NIGHT! AND HIS HOUSE IS TOO SMALL FOR HIM NOW!
WHAT'S THAT GOT TO DO WITH IT?


WHAT HAPPENED?
JUST PRUNES— AND A TUB OF WATER I GAVE HIM HALF AN HOUR AGO!
8-10
WALT DISNEY

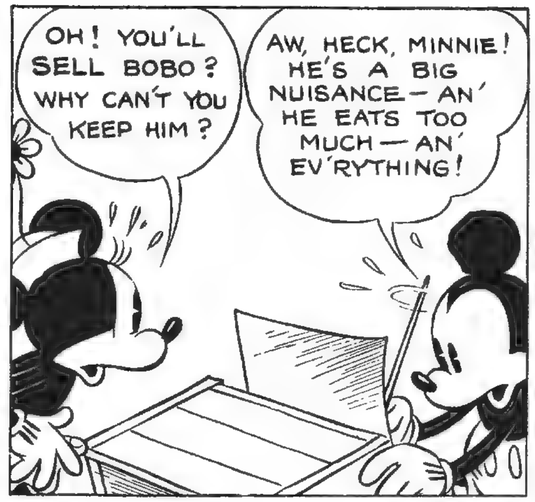

POOR BOBO! HE'S AWFULLY DOWNHEARTED SINCE HE BROKE HIS HOUSE!
HE'S TOO BIG FOR A HOUSE, ANYWAY! HE BREAKS EVERYTHING!

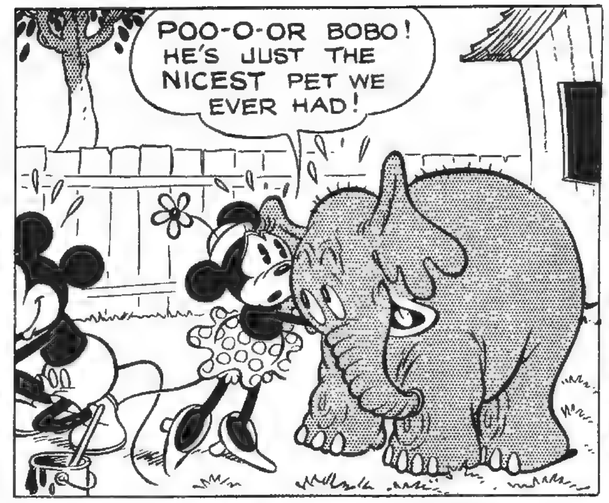

HA! HA! HE LOOKS AS THOUGH HE'D LIKE TO GO IN WITH PLUTO!
THAT'D BE A GOOD TRICK IF HE DID IT! WELL, C'MON — I CAN'T SPEND ALL DAY WATCHIN' AN ELEPHANT!
PLUTO


GARFLE!
YIPE!


KI-YI! KI-YI!
HOINCK! HOINCK! HO-EE-EEK!
?
!
!
8-11
WALT DISNEY

WHATCHA DOING, MICKEY?
I'M MAKIN' A SIGN TO PUT OUT FRONT- I'M GOIN' TO SELL THAT ELEPHANT!
8-13


OH! YOU'LL SELL BOBO? WHY CAN'T YOU KEEP HIM?
AW, HECK, MINNIE! HE'S A BIG NUISANCE— AN' HE EATS TOO MUCH — AN' EV'RYTHING!


POO-O-OR BOBO! HE'S JUST THE NICEST PET WE EVER HAD!

HUMPH! THAT DOESN'T BEGIN TO DESCRIBE HIS GOOD POINTS!
FOR SALE! VERY FINE YOUNG ELEPHUNT, KIND ~~DISPOZ~~IS TEMPERED, IDEEL PET INQUIRE WITHIN.

AREN'T THESE PRETTY FLOWERS, MICKEY?
YES, THEY ARE — BUT I WISH WE HADN'T BROUGHT THE ELEPHANT ALONG! HE'S A NUISANCE!
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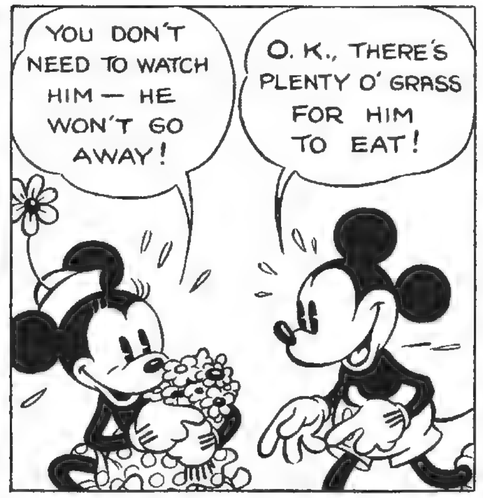
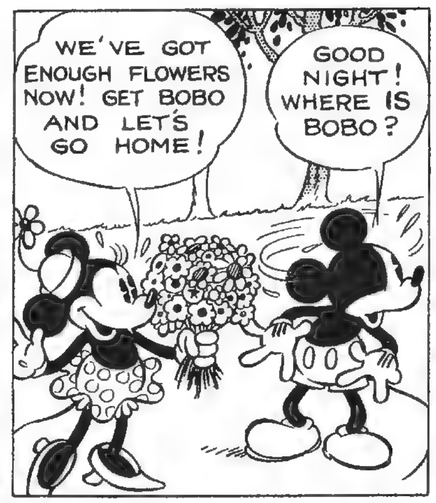
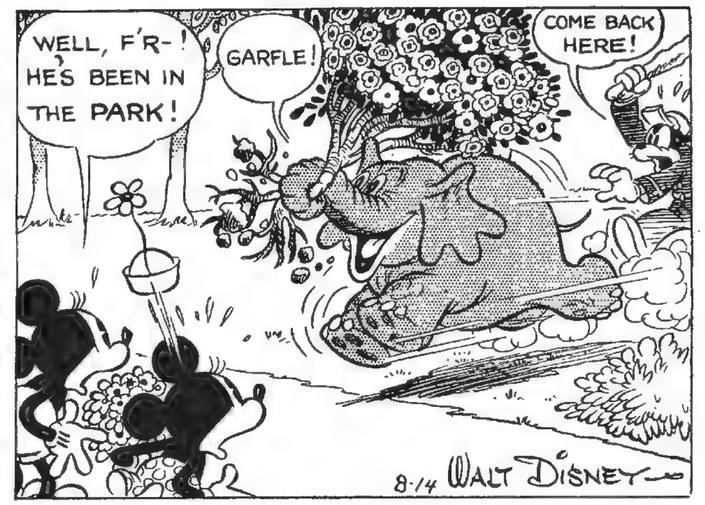
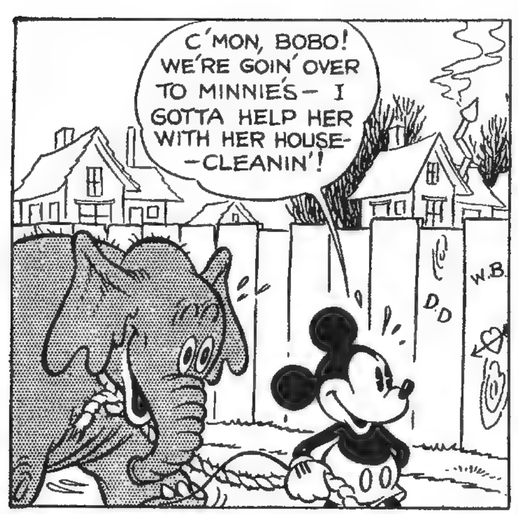
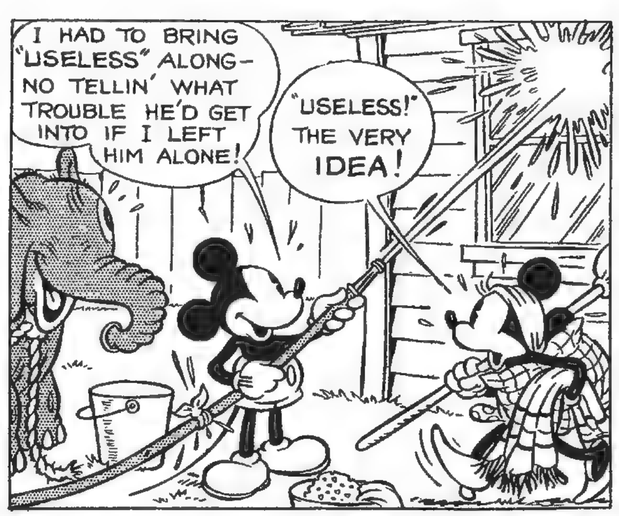

YOU DON'T NEED TO WATCH HIM — HE WON'T GO AWAY!
O. K., THERE'S PLENTY O' GRASS FOR HIM TO EAT!


WE'VE GOT ENOUGH FLOWERS NOW! GET BOBO AND LET'S GO HOME!
GOOD NIGHT! WHERE IS BOBO?


WELL, F'R-! HE'S BEEN IN THE PARK!
GARFLE!
COME BACK HERE!
8-14 WALT DISNEY


C'MON, BOBO! WE'RE GOIN' OVER TO MINNIE'S— I GOTTA HELP HER WITH HER HOUSE--CLEANIN'!
W.B.
D.D


I HAD TO BRING "USELESS" ALONG- NO TELLIN' WHAT TROUBLE HE'D GET INTO IF I LEFT HIM ALONE!
"USELESS!" THE VERY IDEA!

WELL, ANYWAY— I WISH SOMEBODY'D BUY HIM FROM ME- HE'S NO GOOD FOR ANYTHING!
SLUP!
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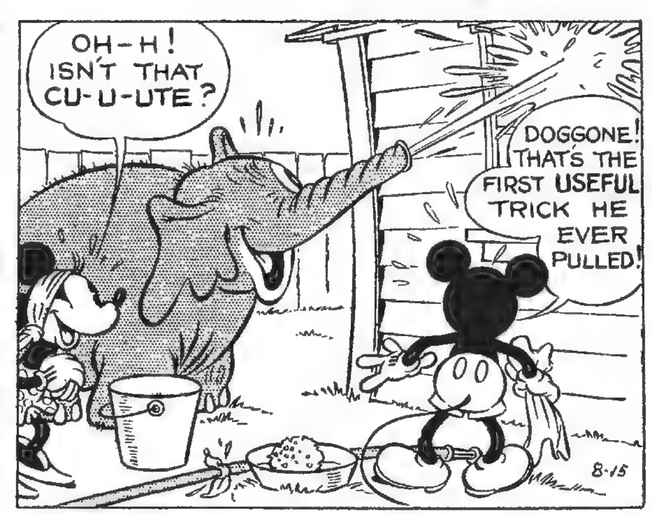
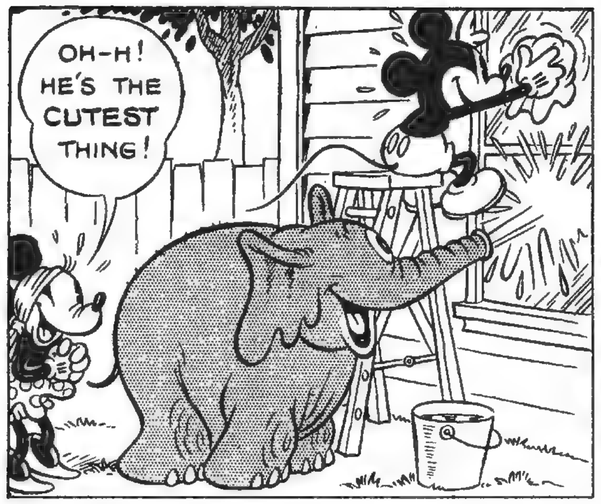
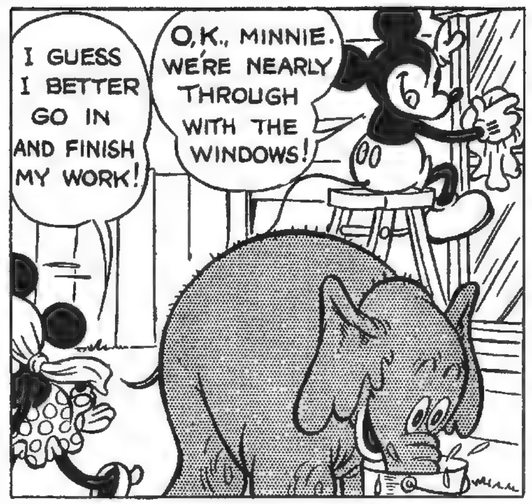
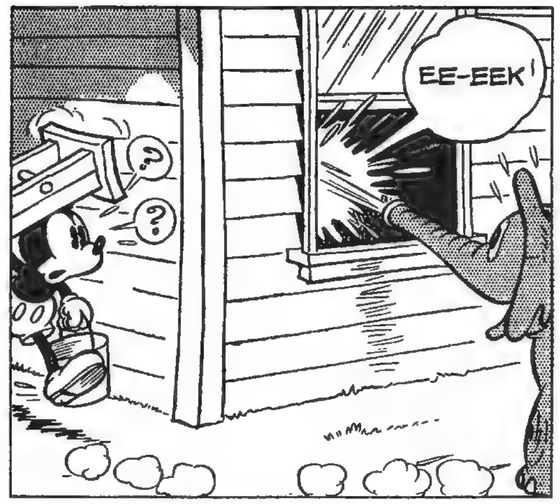
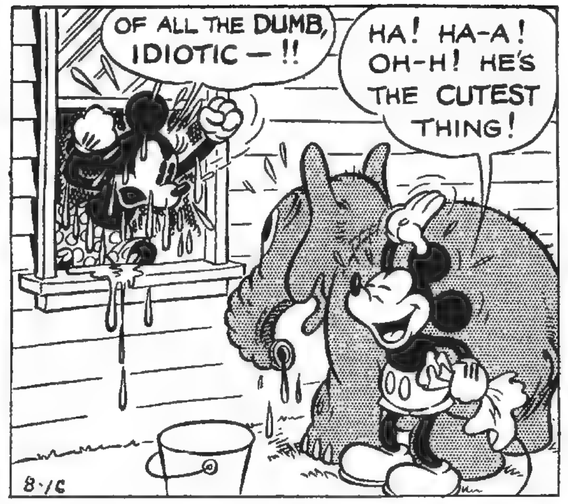
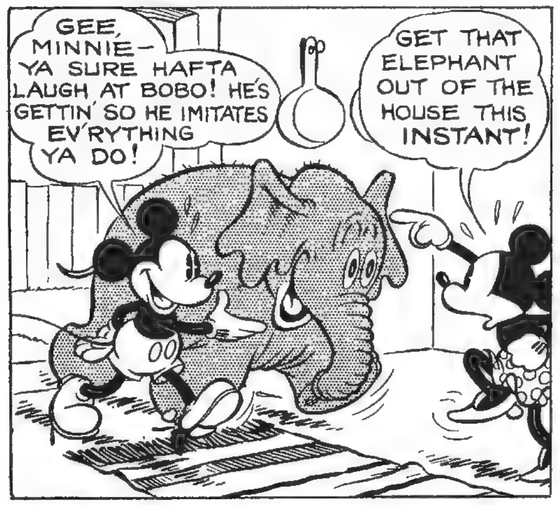

OH-H! ISN'T THAT CU-U-UTE?
DOGGONE! THAT'S THE FIRST USEFUL TRICK HE EVER PULLED!
8-15

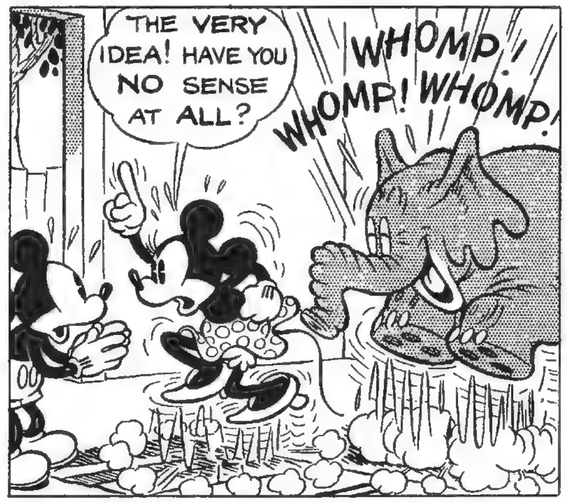


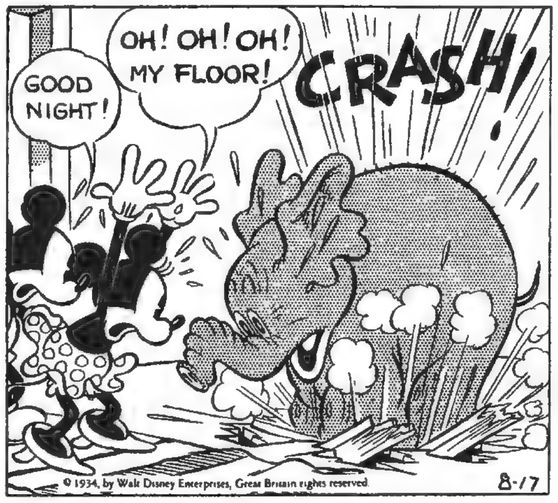


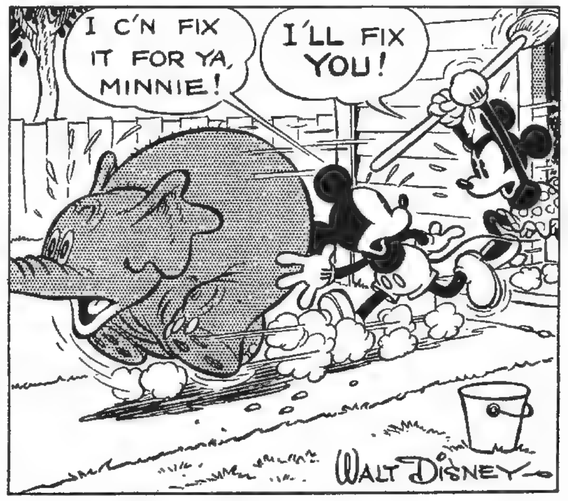


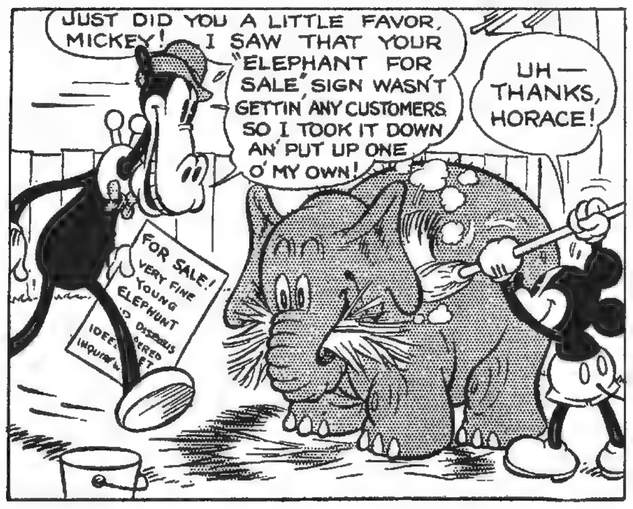


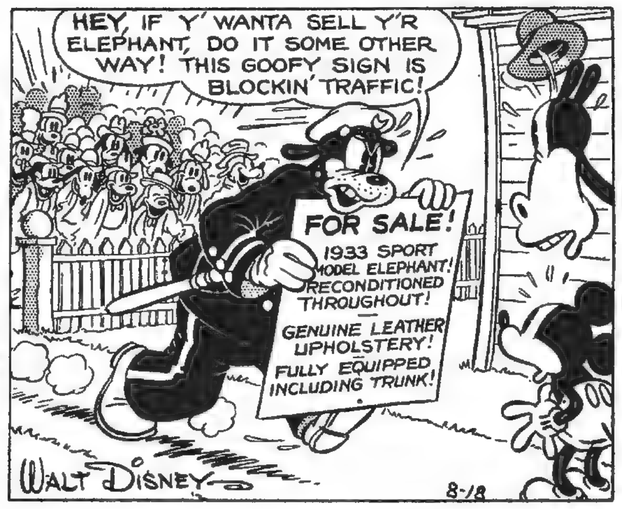




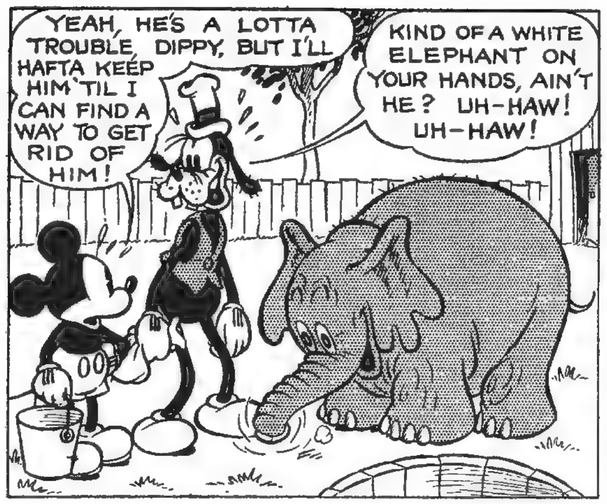


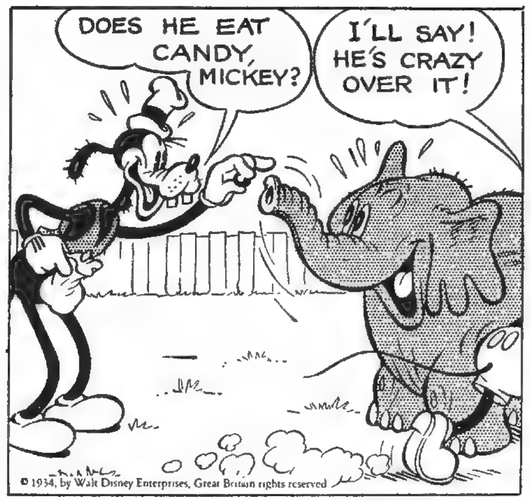






86. BOBO THE ELEPHANT


YEAH, HE'S A LOTTA TROUBLE, DIPPY, BUT I'LL HAFTA KEEP HIM 'TIL I CAN FIND A WAY TO GET RID OF HIM!
KIND OF A WHITE ELEPHANT ON YOUR HANDS, AIN'T HE? UH-HAW! UH-HAW!


DOES HE EAT CANDY, MICKEY?
I'LL SAY! HE'S CRAZY OVER IT!
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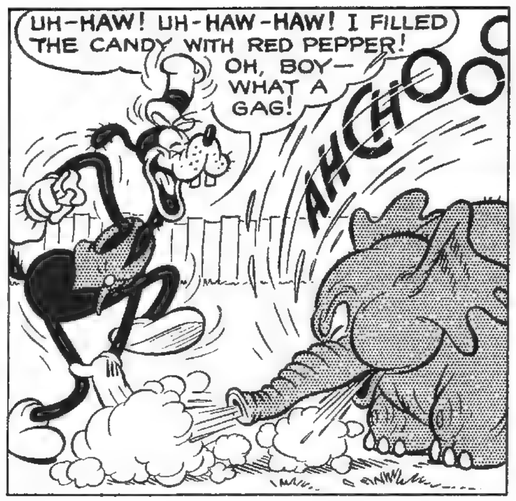
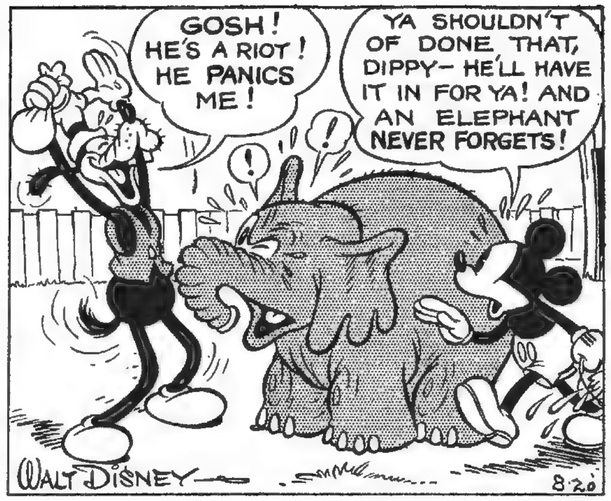
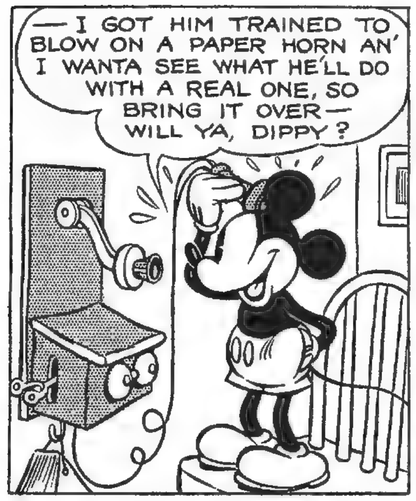
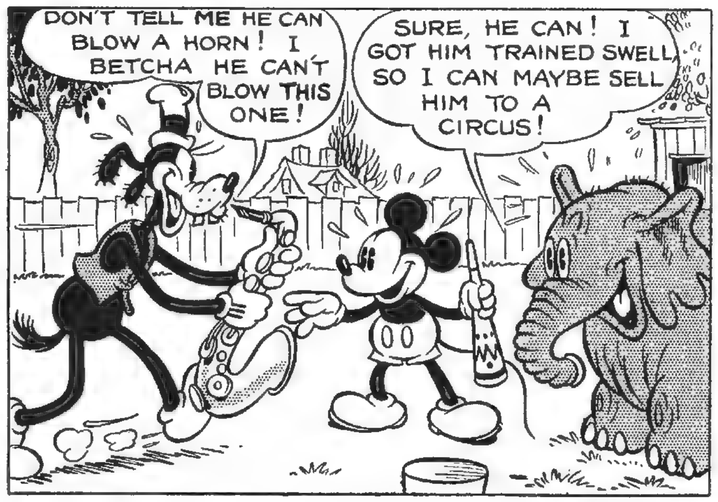
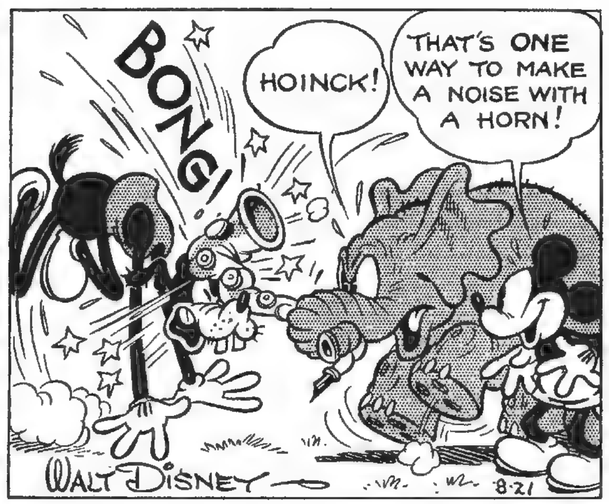

UH-HAW! UH-HAW-HAW! I FILLED THE CANDY WITH RED PEPPER!
OH, BOY— WHAT A GAG!
AHCHOO

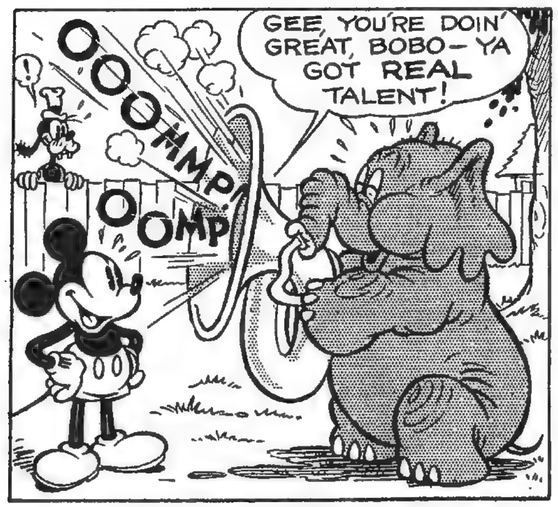

GOSH! HE'S A RIOT! HE PANICS ME!
YA SHOULDN'T OF DONE THAT, DIPPY— HE'LL HAVE IT IN FOR YA! AND AN ELEPHANT NEVER FORGETS!
WALT DISNEY
8-20


—I GOT HIM TRAINED TO BLOW ON A PAPER HORN AN' I WANTA SEE WHAT HE'LL DO WITH A REAL ONE, SO BRING IT OVER— WILL YA, DIPPY?


DON'T TELL ME HE CAN BLOW A HORN! I BETCHA HE CAN'T BLOW THIS ONE!
SURE, HE CAN! I GOT HIM TRAINED SWELL, SO I CAN MAYBE SELL HIM TO A CIRCUS!

OH,-WAH-HA-HAW! HE'S KILLIN' ME! AIN'T NO REED IN THAT HORN AN' HE CAN'T MAKE A SOUND WITH IT!

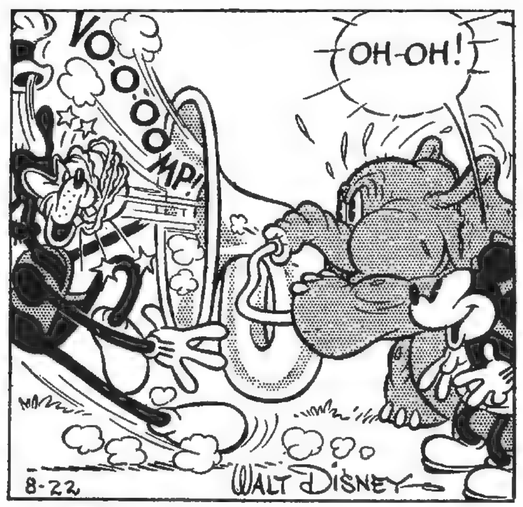

BONG!
HOINCK!
THAT'S ONE WAY TO MAKE A NOISE WITH A HORN!
WALT DISNEY
8-21

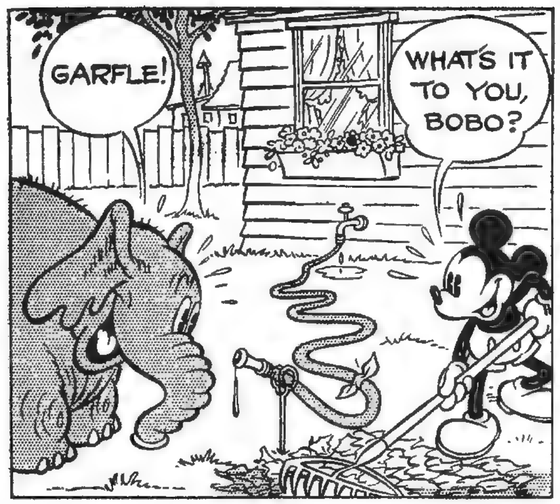

OOOMMP!
OOMP
GEE, YOU'RE DOIN' GREAT, BOBO— YA GOT REAL TALENT!

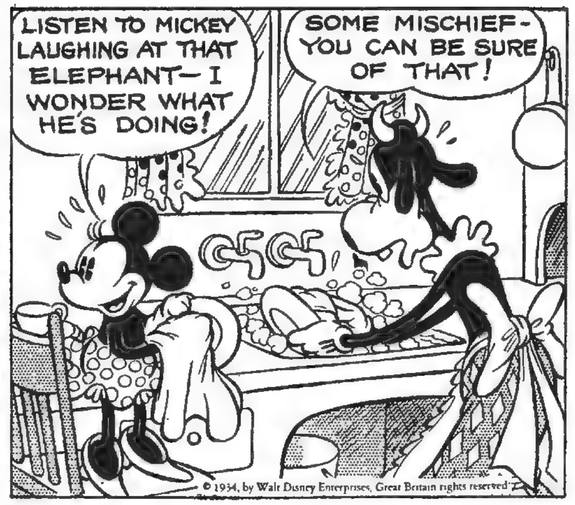
KEEP ON PRACTISIN'— I'LL BE RIGHT BACK!
OOOMP!
OOMP!

OOOMP!
YES, SIR— REAL NICE HORN YA GOT THERE REAL NICE!

UH-HAW! UH-HAW! AND YOU TOLD ME HE COULD BLOW THAT THING!
WELL, HE WAS BLOWIN' IT! I BORROWED THAT TUBA FROM HORACE AND BOBO WAS MAKIN' MORE NOISE WITH IT THAN HE COULD!


VO-O-OOMP!
OH-OH!
8-22
WALT DISNEY


GARFLE!
WHAT'S IT TO YOU, BOBO?


LISTEN TO MICKEY LAUGHING AT THAT ELEPHANT— I WONDER WHAT HE'S DOING!
SOME MISCHIEF- YOU CAN BE SURE OF THAT!
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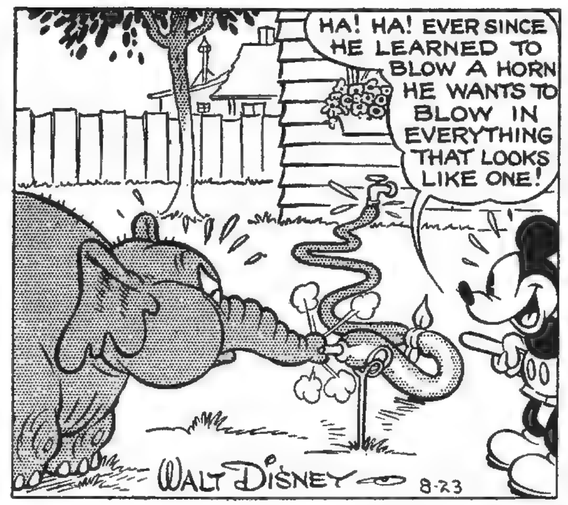
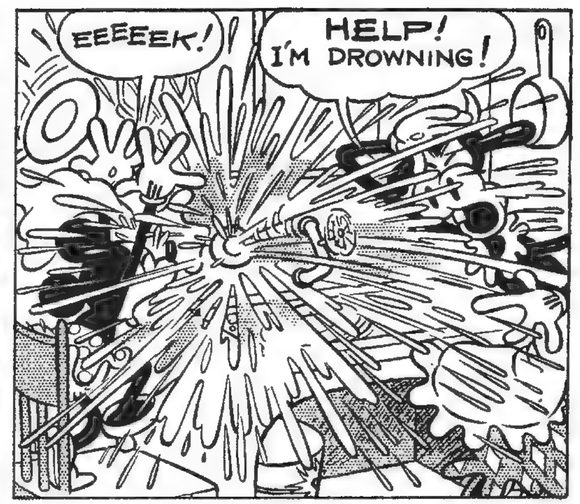
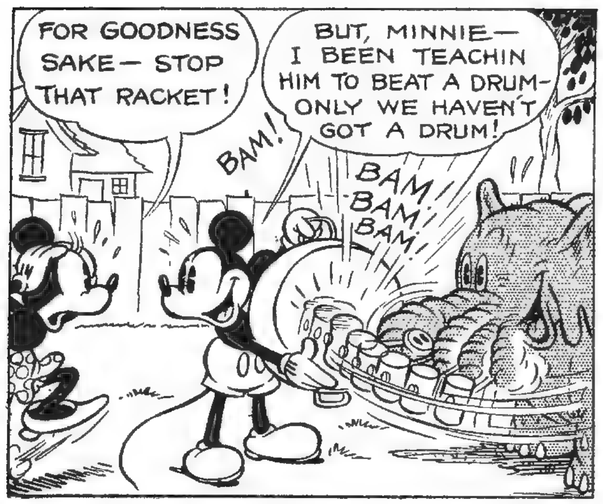
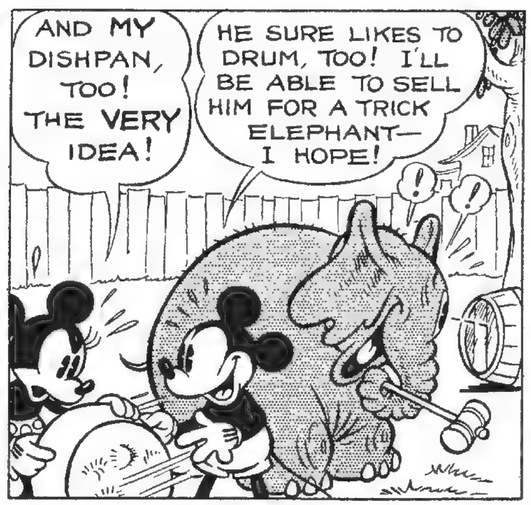
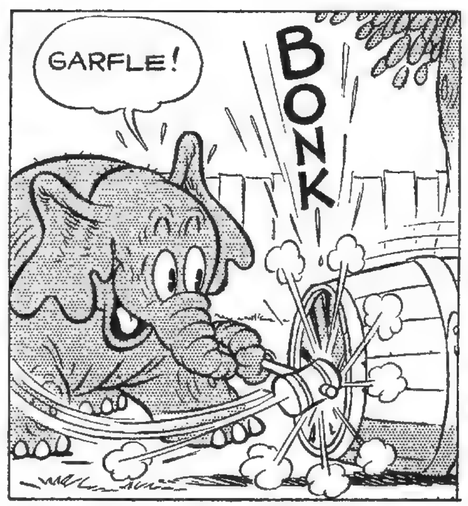
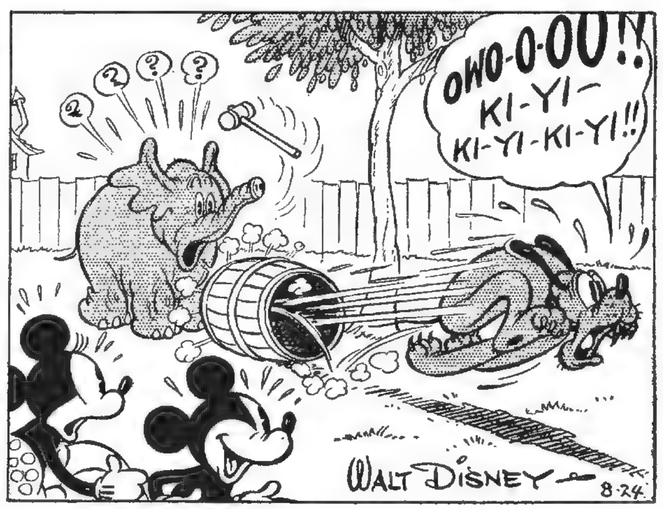

HA! HA! EVER SINCE HE LEARNED TO BLOW A HORN HE WANTS TO BLOW IN EVERYTHING THAT LOOKS LIKE ONE!
WALT DISNEY
8-23

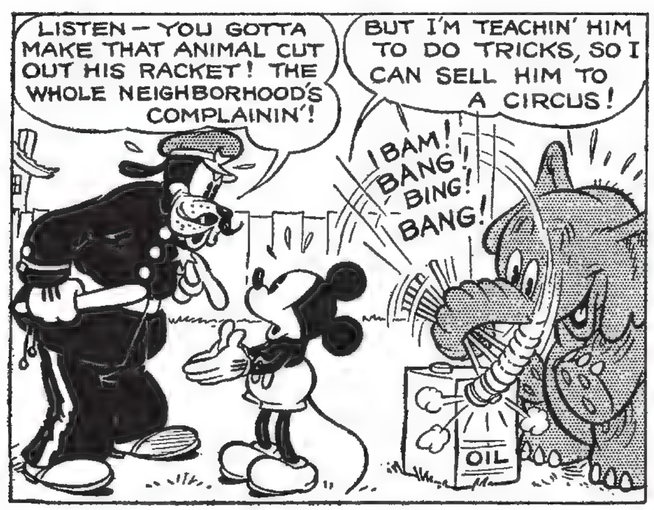

EEEEEK!
HELP! I'M DROWNING!


FOR GOODNESS SAKE— STOP THAT RACKET!
BUT, MINNIE— I BEEN TEACHIN HIM TO BEAT A DRUM- ONLY WE HAVEN'T GOT A DRUM!
BAM!
BAM BAM BAM


AND MY DISHPAN, TOO! THE VERY IDEA!
HE SURE LIKES TO DRUM, TOO! I'LL BE ABLE TO SELL HIM FOR A TRICK ELEPHANT— I HOPE!

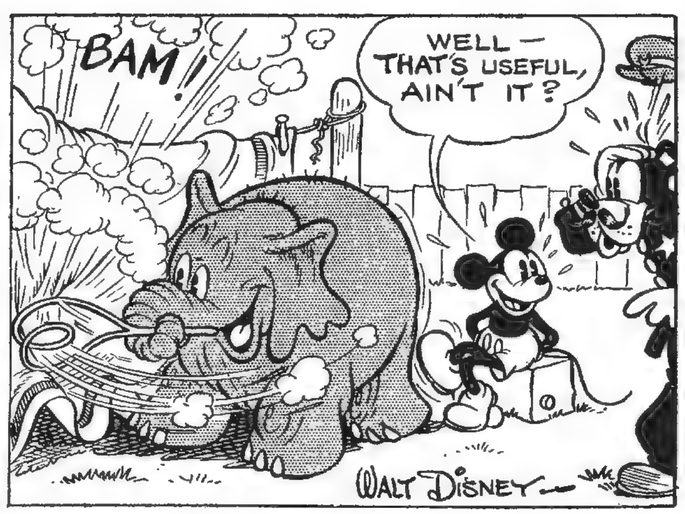

GARFLE!
BONK

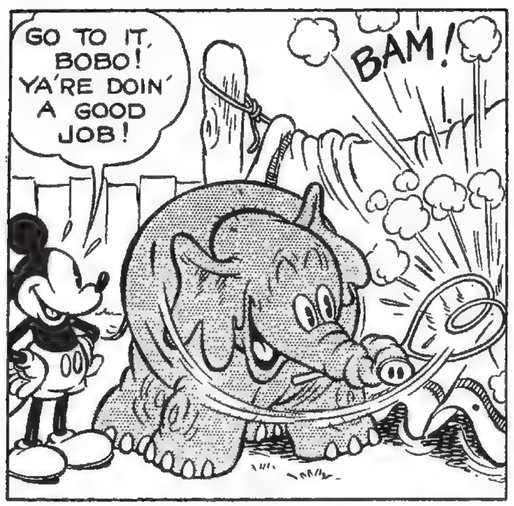

OWO-O-OU!! KI-YI- KI-YI-KI-YI!!
WALT DISNEY
8-24

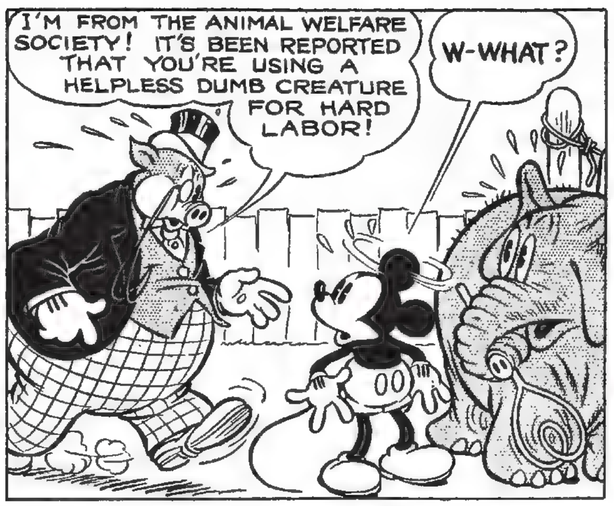

LISTEN— YOU GOTTA MAKE THAT ANIMAL CUT OUT HIS RACKET! THE WHOLE NEIGHBORHOOD'S COMPLAININ'!
BUT I'M TEACHIN' HIM TO DO TRICKS, SO I CAN SELL HIM TO A CIRCUS!
BAM! BANG! BING! BANG!
OIL

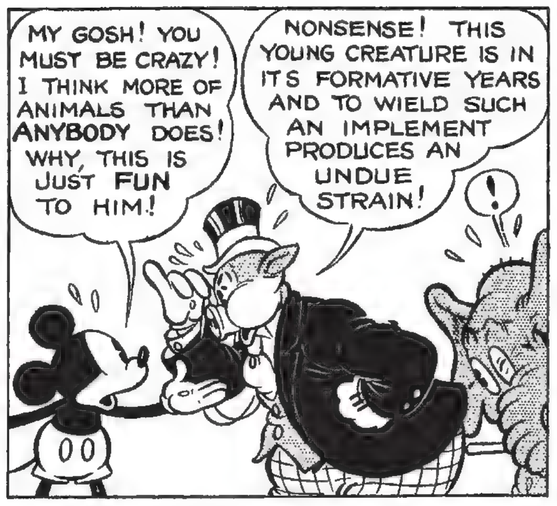
WELL, HE'S GOTTA QUIT THAT DRUM BUSINESS! TRY AND FIND SOMETHIN' USEFUL FOR HIM TO DO!
GEE, IT'S TOO BAD- HE WAS GETTIN' TO BE A SWELL DRUMMER!

OHO! NO SOONER DO I GET OUTSIDE HIS YARD THAN HE'S BACK AT IT!
BANG! THUMP! BAM!
8-25

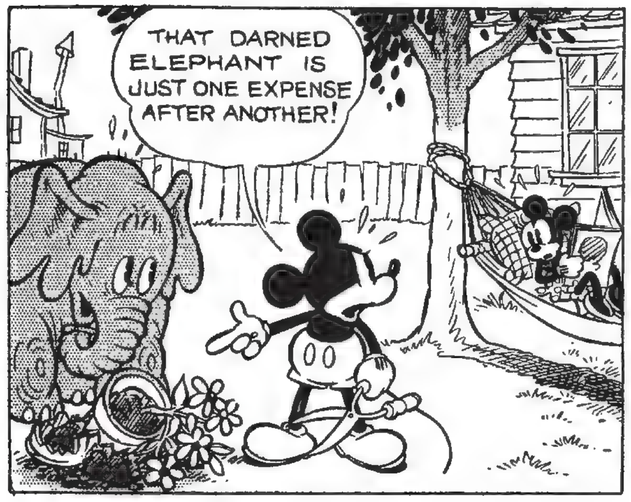

BAM!
WELL— THAT'S USEFUL, AIN'T IT?
WALT DISNEY

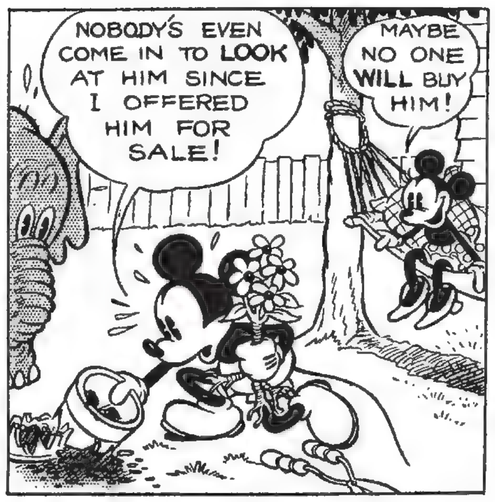

GO TO IT, BOBO! YA'RE DOIN' A GOOD JOB!
BAM!


I'M FROM THE ANIMAL WELFARE SOCIETY! IT'S BEEN REPORTED THAT YOU'RE USING A HELPLESS DUMB CREATURE FOR HARD LABOR!
W-WHAT?

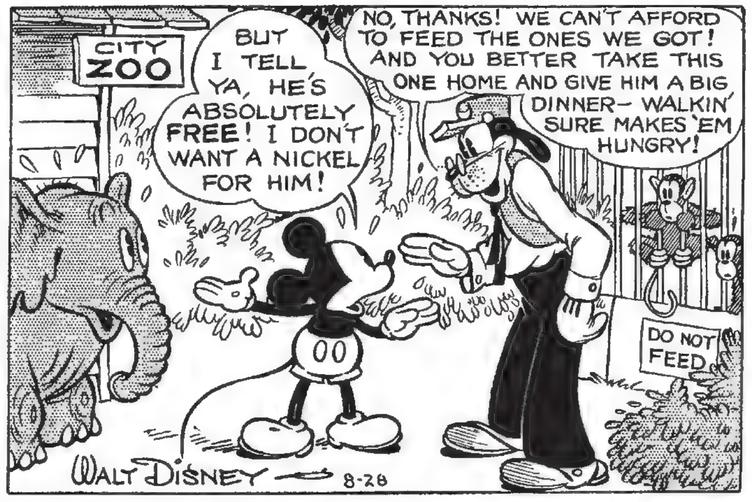

MY GOSH! YOU MUST BE CRAZY! I THINK MORE OF ANIMALS THAN ANYBODY DOES! WHY, THIS IS JUST FUN TO HIM!
NONSENSE! THIS YOUNG CREATURE IS IN IT'S FORMATIVE YEARS AND TO WIELD SUCH AN IMPLEMENT PRODUCES AN UNDUE STRAIN!
!

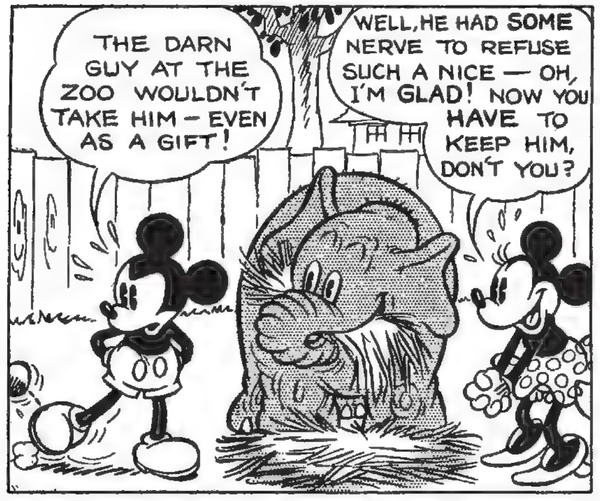
BOY! HE SURE STRAINED HIMSELF THAT TIME!
MY WORD!
WHOP!
HOINCK!
8-27


THAT DARNED ELEPHANT IS JUST ONE EXPENSE AFTER ANOTHER!

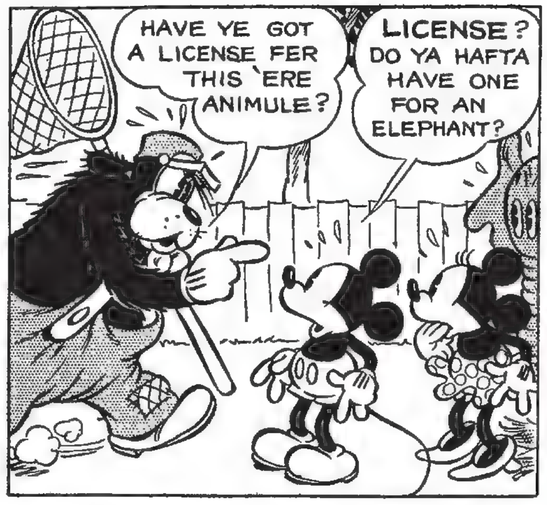

NOBODY'S EVEN COME IN TO LOOK AT HIM SINCE I OFFERED HIM FOR SALE!
MAYBE NO ONE WILL BUY HIM!

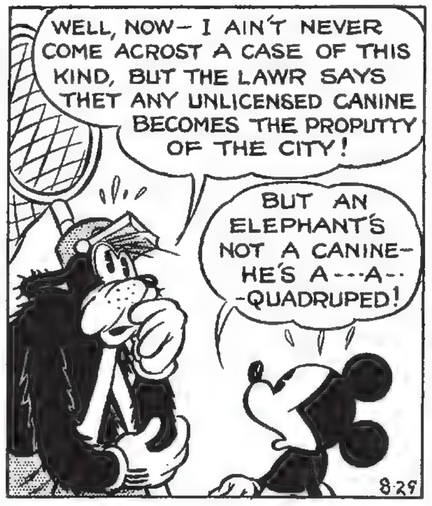
I KNOW WHAT I'LL DO! I'LL TAKE HIM DOWN TO THE ZOO AND GIVE HIM AWAY!

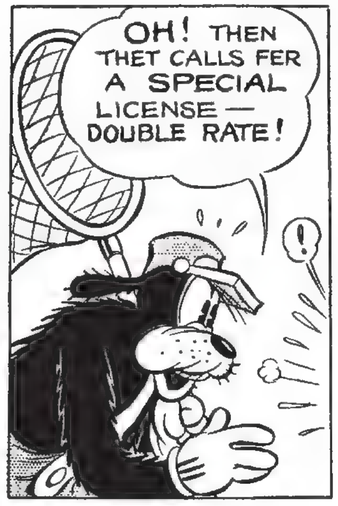

CITY ZOO
BUT I TELL YA, HE'S ABSOLUTELY FREE! I DON'T WANT A NICKEL FOR HIM!
NO, THANKS! WE CAN'T AFFORD TO FEED THE ONES WE GOT! AND YOU BETTER TAKE THIS ONE HOME AND GIVE HIM A BIG DINNER– WALKIN' SURE MAKES 'EM HUNGRY!
DO NOT FEED
WALT DISNEY
8-28

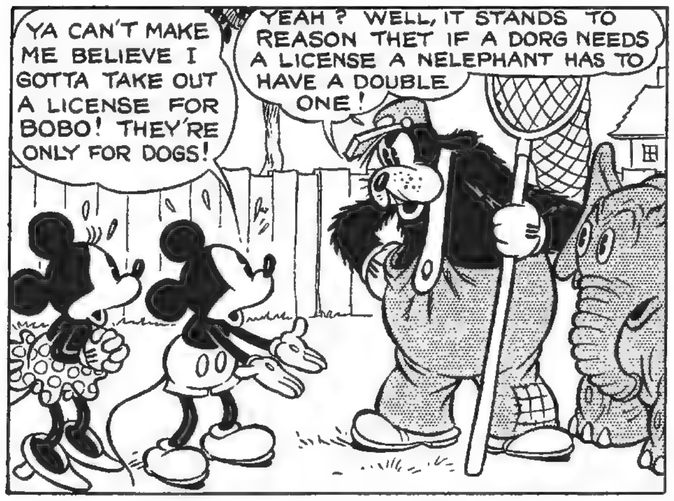

THE DARN GUY AT THE ZOO WOULDN'T TAKE HIM – EVEN AS A GIFT!
WELL, HE HAD SOME NERVE TO REFUSE SUCH A NICE — OH, I'M GLAD! NOW YOU HAVE TO KEEP HIM, DON'T YOU?

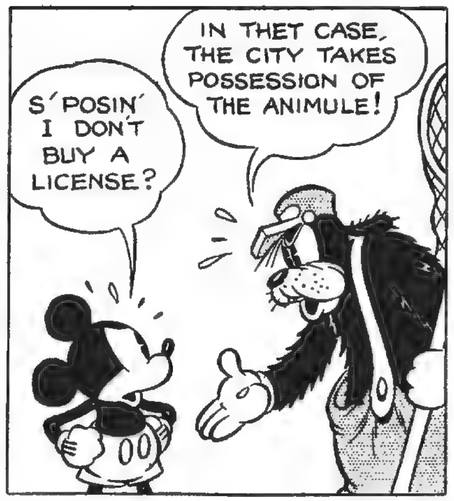
I S'POSE SO, UNTIL I CAN FIND — HELLO! LOOK WHO'S HERE!

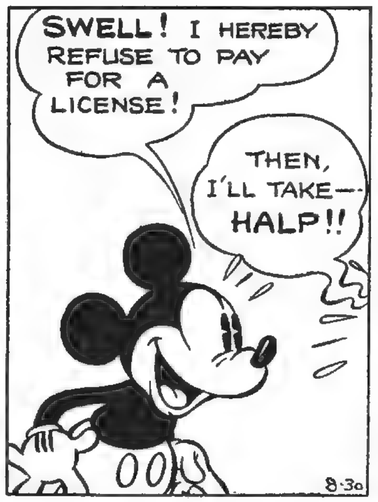

HAVE YE GOT A LICENSE FER THIS 'ERE ANIMULE?
LICENSE? DO YA HAFTA HAVE ONE FOR AN ELEPHANT?

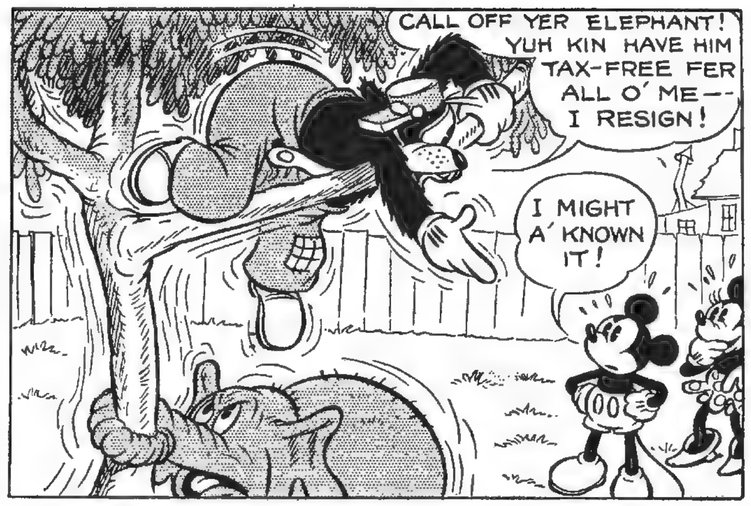

WELL, NOW– I AIN'T NEVER COME ACROST A CASE OF THIS KIND, BUT THE LAWR SAYS THET ANY UNLICENSED CANINE BECOMES THE PROPUTTY OF THE CITY!
BUT AN ELEPHANT'S NOT A CANINE– HE'S A---A--QUADRUPED!
8-29

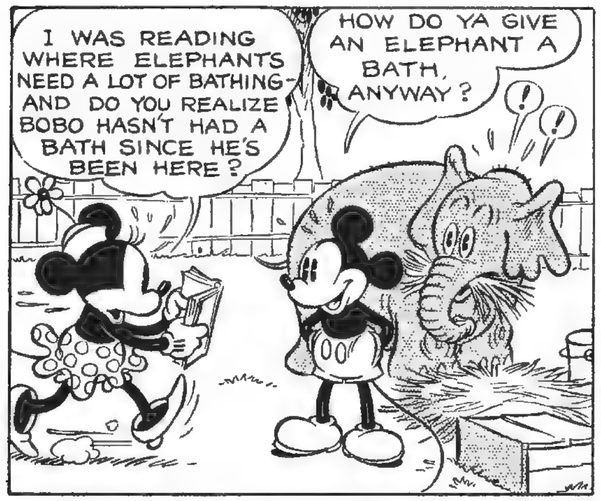

OH! THEN THET CALLS FER A SPECIAL LICENSE — DOUBLE RATE!
!

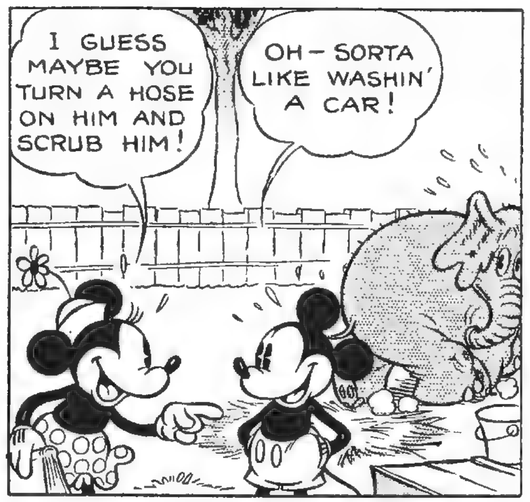

YA CAN'T MAKE ME BELIEVE I GOTTA TAKE OUT A LICENSE FOR BOBO! THEY'RE ONLY FOR DOGS!
YEAH? WELL, IT STANDS TO REASON THET IF A DORG NEEDS A LICENSE A NELEPHANT HAS TO HAVE A DOUBLE ONE!


S'POSIN' I DON'T BUY A LICENSE?
IN THET CASE, THE CITY TAKES POSSESSION OF THE ANIMULE!


SWELL! I HEREBY REFUSE TO PAY FOR A LICENSE!
THEN, I'LL TAKE-- HALP!!
8-30


CALL OFF YER ELEPHANT! YUH KIN HAVE HIM TAX-FREE FER ALL O' ME-- I RESIGN!
I MIGHT A' KNOWN IT!


I WAS READING WHERE ELEPHANTS NEED A LOT OF BATHING- AND DO YOU REALIZE BOBO HASN'T HAD A BATH SINCE HE'S BEEN HERE?
HOW DO YA GIVE AN ELEPHANT A BATH, ANYWAY?


I GUESS MAYBE YOU TURN A HOSE ON HIM AND SCRUB HIM!
OH- SORTA LIKE WASHIN' A CAR!

BUT HOW ABOUT SOAP? IT'LL TAKE AN AWFUL LOT!
ELEPHANTS DON'T USE SOAP IN THE JUNGLE, DO THEY?
8-31

WELL, COME ON- LET'S WASH HIM SOME WAY!
O.K.! I'LL GET THE-- F'R PETE'S SAKE! BOBO'S GONE!
WALT DISNEY

I'LL GO GET HORACE- HE CAN HUNT IN THE OTHER DIRECTION!
WE GOT TO FIND THAT ELEPHANT- NO TELLIN' WHERE HE'S GOT TO
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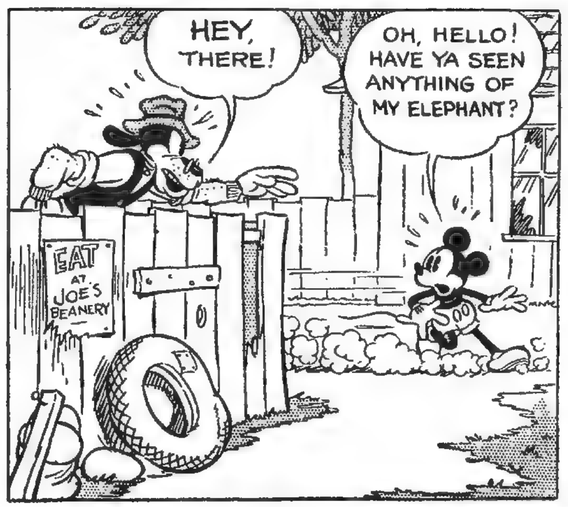
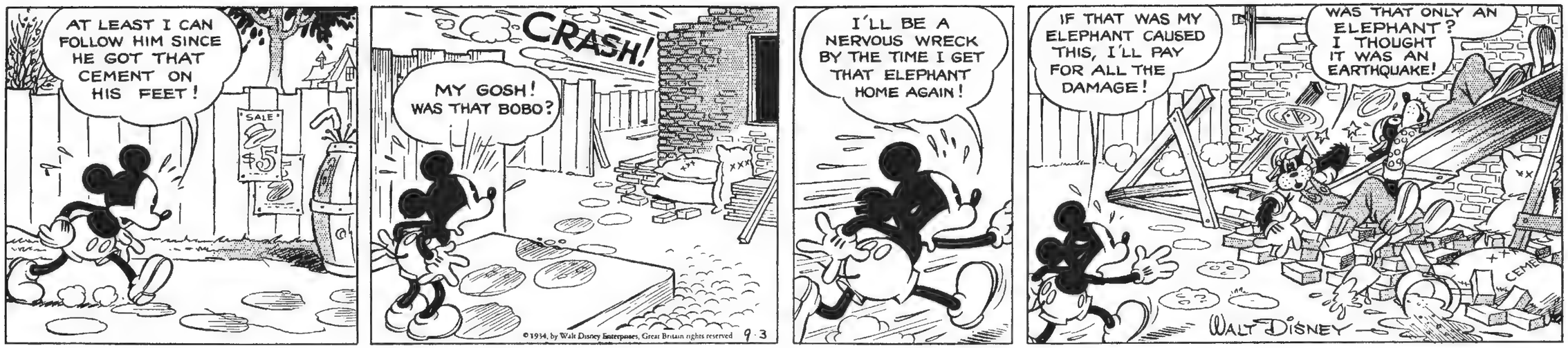

HEY, THERE!
OH, HELLO! HAVE YA SEEN ANYTHING OF MY ELEPHANT?
EAT AT JOE'S BEANERY

HAVE I SEEN HIM? YOU JUST COME AROUND FRONT AND LOOK!

WHO'S GOING TO PAY FOR THAT?
I---I- GUESS I AM!
XXX CEMENT
FRESH CEMENT KEEP OFF!
9-1
WALT DISNEY


AT LEAST I CAN FOLLOW HIM SINCE HE GOT THAT CEMENT ON HIS FEET!
SALE
$5
CRASH!
MY GOSH! WAS THAT BOBO?
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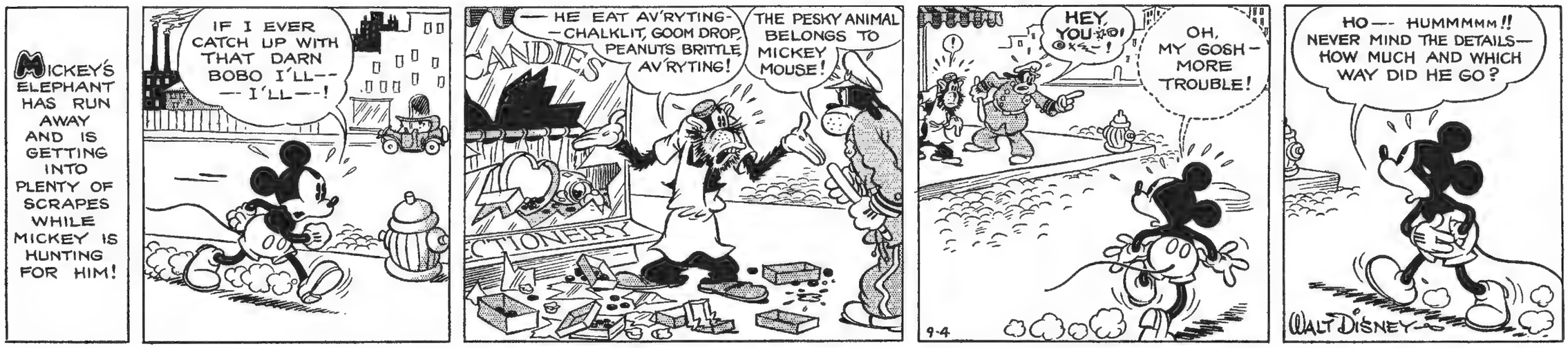
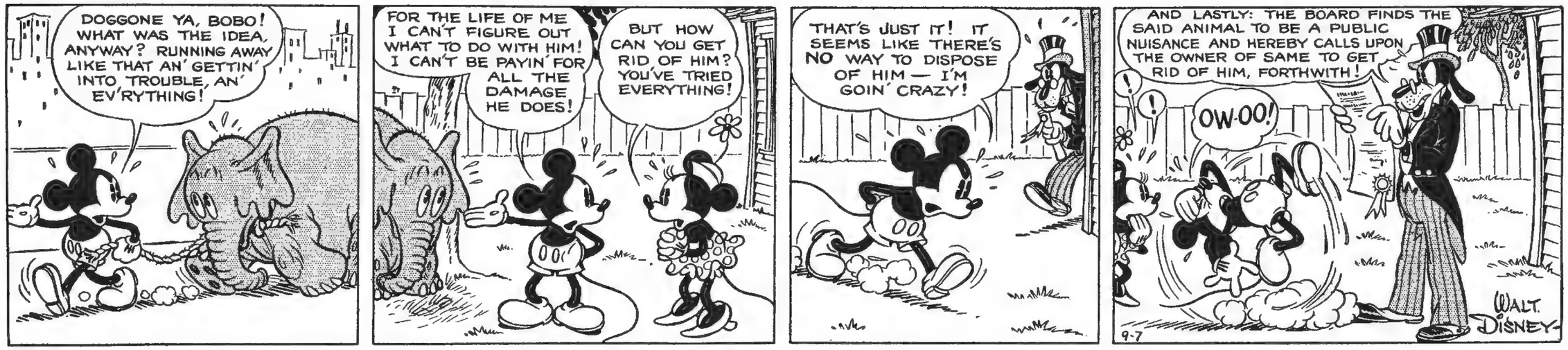
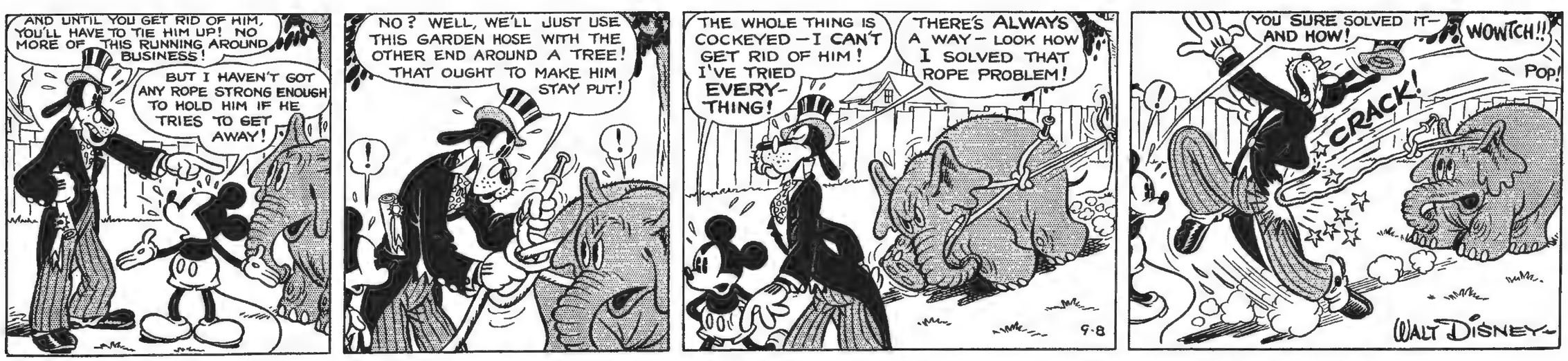
9-3
I'LL BE A NERVOUS WRECK BY THE TIME I GET THAT ELEPHANT HOME AGAIN!
IF THAT WAS MY ELEPHANT CAUSED THIS, I'LL PAY FOR ALL THE DAMAGE!
WAS THAT ONLY AN ELEPHANT? I THOUGHT IT WAS AN EARTHQUAKE!
WALT DISNEY


MICKEY'S ELEPHANT HAS RUN AWAY AND IS GETTING INTO PLENTY OF SCRAPES WHILE MICKEY IS HUNTING FOR HIM!
IF I EVER CATCH UP WITH THAT DARN BOBO I'LL-- -- I'LL--!
CANDIES
STIONERY
— HE EAT AV'RYTING- -CHALKLIT, GOOM DROP, PEANUTS BRITTLE, AV'RYTING!
THE PESKY ANIMAL BELONGS TO MICKEY MOUSE!
HEY YOU!
OH, MY GOSH- MORE TROUBLE!
9-4
HO-- HUMMMMM!! NEVER MIND THE DETAILS- HOW MUCH AND WHICH WAY DID HE GO?
WALT DISNEY

MY ELEPHANT'S RUN AWAY- HAVE YA SEEN HIM?
HAVE I SEEN HIM? ARE YOU TRYING TO BE FUNNY?
DOES YOUR ELEPHANT LIKE TO SCRATCH HIS BACK ON TREES?
OH, YES- HE'S CRAZY ABOUT THAT!
WELL-- WHAT DO YOU THINK?
9-5
WALT DISNEY

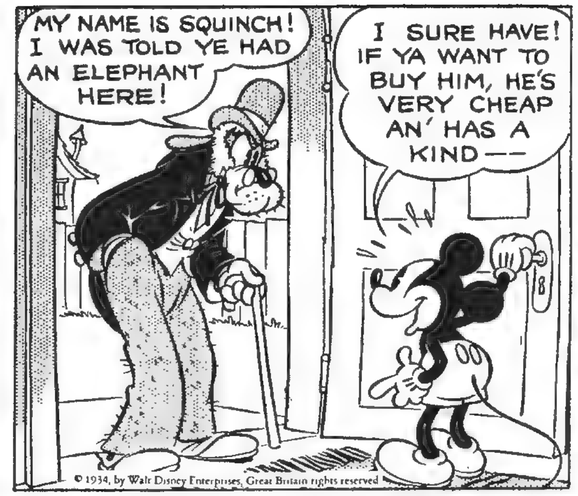




92. BOBO THE ELEPHANT

EVERYBODY'S TELLIN' ME I GOTTA GET RID O' THAT ELEPHANT, BUT NOBODY EVER SAYS HOW!
IT WOULD BE A SHAME, ANYWAY— HE'S SUCH A CUTE PET!

BRRRR— -RRRING!!
THERE'S THE DOOR-BELL— MORE TROUBLE, I S'POSE!
9-10


MY NAME IS SQUINCH! I WAS TOLD YE HAD AN ELEPHANT HERE!
I SURE HAVE! IF YA WANT TO BUY HIM, HE'S VERY CHEAP AN' HAS A KIND——
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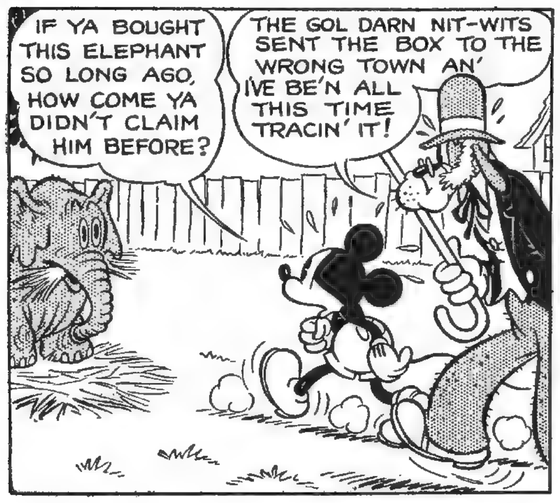
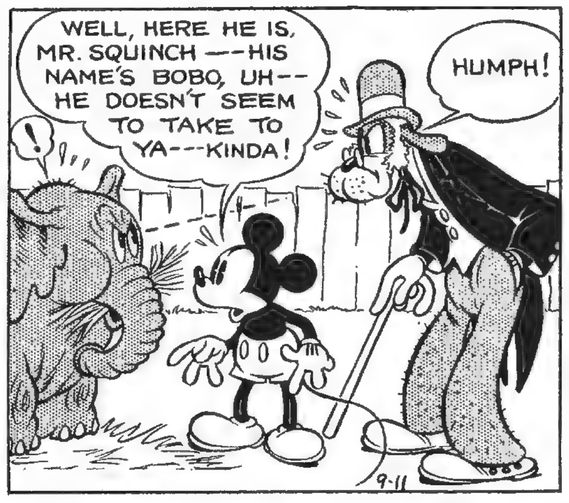
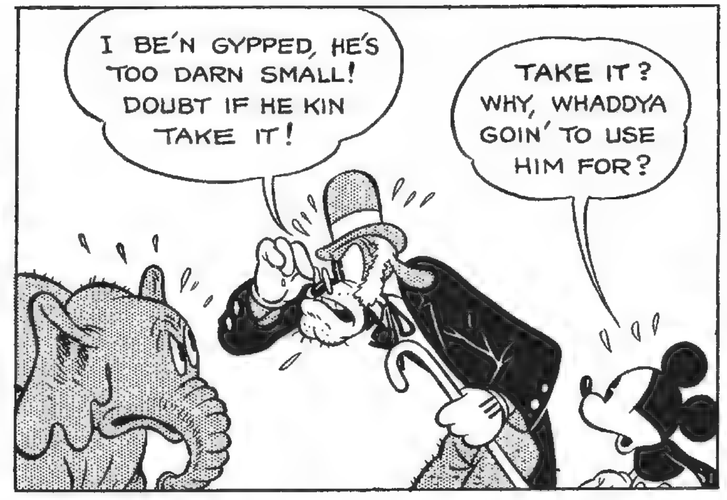
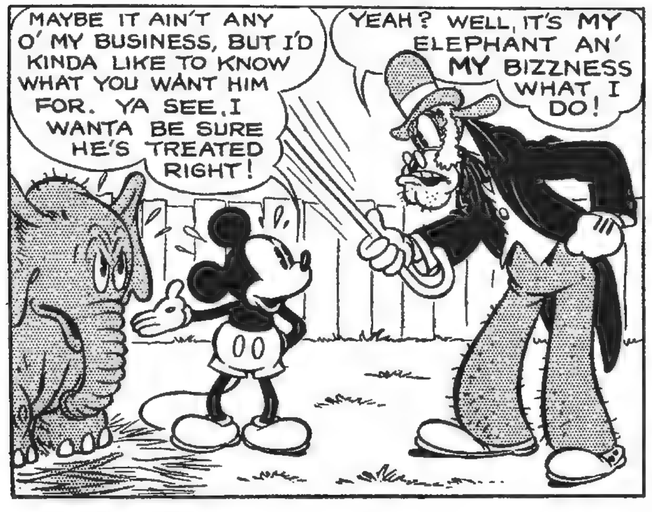
BUY HIM! I ALREADY BOUGHT HIM LONG AGO, AND IT'S COST ME A PRETTY PENNY TO TRACE HIM DOWN— GOL DING IT!
?


IF YA BOUGHT THIS ELEPHANT SO LONG AGO, HOW COME YA DIDN'T CLAIM HIM BEFORE?
THE GOL DARN NIT-WITS SENT THE BOX TO THE WRONG TOWN AN' I'VE BE'N ALL THIS TIME TRACIN' IT!

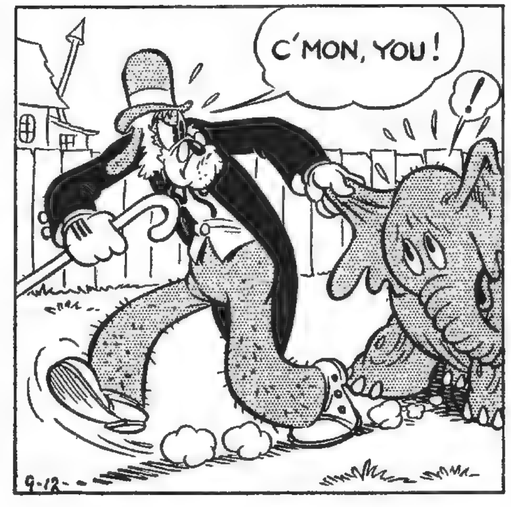

WELL, HERE HE IS, MR. SQUINCH ——HIS NAME'S BOBO, UH—— HE DOESN'T SEEM TO TAKE TO YA——KINDA!
!
HUMPH!
9-11

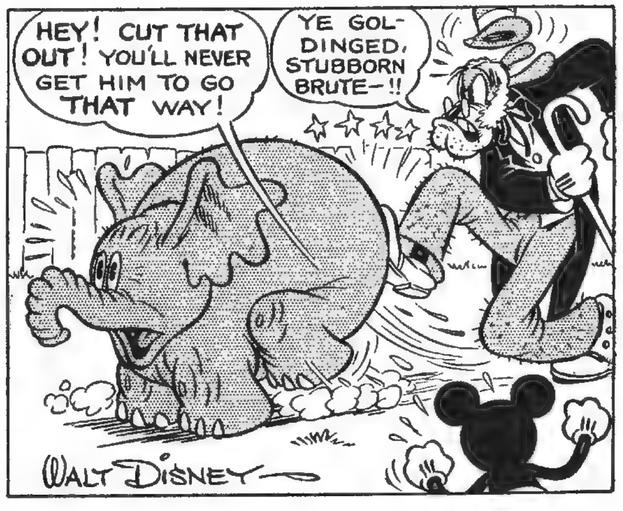

I BE'N GYPPED, HE'S TOO DARN SMALL! DOUBT IF HE KIN TAKE IT!
TAKE IT? WHY, WHADDYA GOIN' TO USE HIM FOR?

THAT'S MY BIZZNESS!


MAYBE IT AIN'T ANY O' MY BUSINESS, BUT I'D KINDA LIKE TO KNOW WHAT YOU WANT HIM FOR. YA SEE, I WANTA BE SURE HE'S TREATED RIGHT!
YEAH? WELL, IT'S MY ELEPHANT AN' MY BIZZNESS WHAT I DO!

ALL RIGHT— GO AHEAD AND TAKE HIM, BUT— DON'T LET ME HEAR OF ANY MISTREATMENT!


C'MON, YOU!
!
9-12


HEY! CUT THAT OUT! YOU'LL NEVER GET HIM TO GO THAT WAY!
YE GOL-DINGED, STUBBORN BRUTE—!!
WALT DISNEY

SO THIS MR SQUINCH REALLY OWNS BOBO? IS HE GOING TO TAKE HIM AWAY?
YEAH, ONLY THE FUNNY THING IS, BOBO WON'T GO! SQUINCH IS SORE ABOUT IT AND HE'S GONE TO GET HELP SOMEWHERE!
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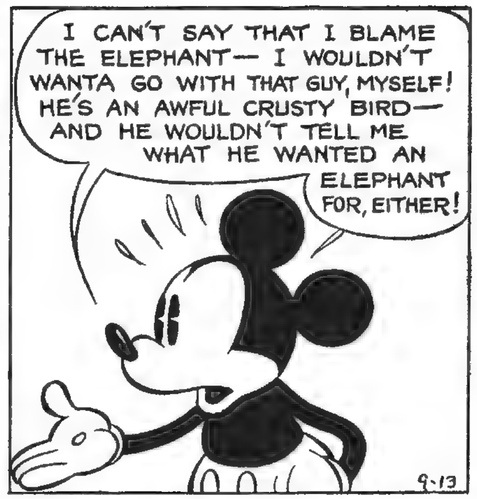
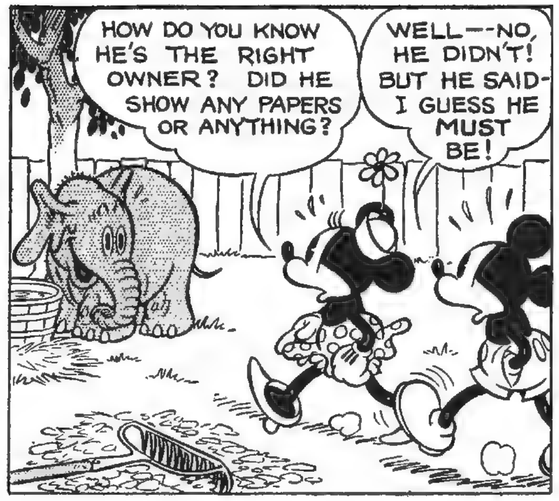
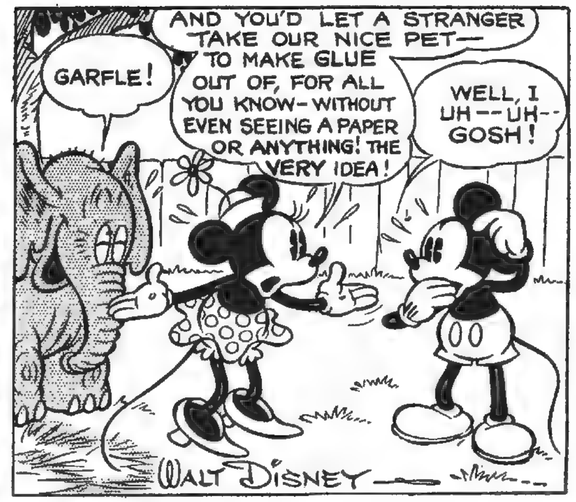
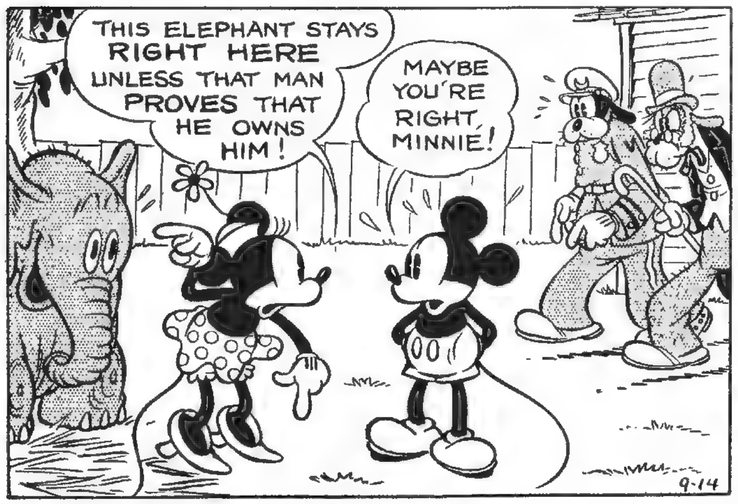
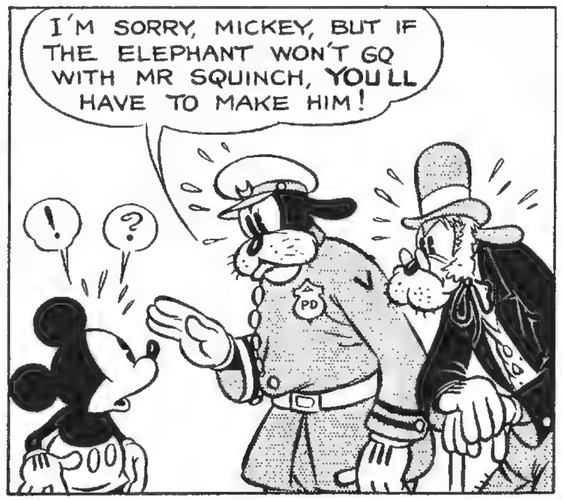

I CAN'T SAY THAT I BLAME THE ELEPHANT— I WOULDN'T WANTA GO WITH THAT GUY, MYSELF! HE'S AN AWFUL CRUSTY BIRD— AND HE WOULDN'T TELL ME WHAT HE WANTED AN ELEPHANT FOR, EITHER!
9-13

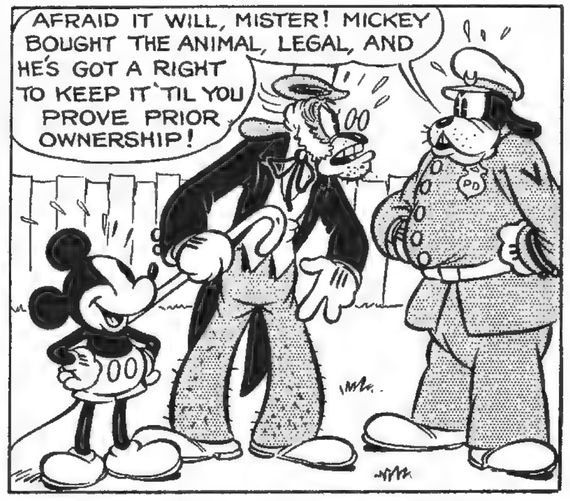

HOW DO YOU KNOW HE'S THE RIGHT OWNER? DID HE SHOW ANY PAPERS OR ANYTHING?
WELL--NO, HE DIDN'T! BUT HE SAID- I GUESS HE MUST BE!


GARFLE!
AND YOU'D LET A STRANGER TAKE OUR NICE PET— TO MAKE GLUE OUT OF, FOR ALL YOU KNOW- WITHOUT EVEN SEEING A PAPER OR ANYTHING! THE VERY IDEA!
WELL, I UH--UH-- GOSH!
WALT DISNEY


THIS ELEPHANT STAYS RIGHT HERE UNLESS THAT MAN PROVES THAT HE OWNS HIM!
MAYBE YOU'RE RIGHT, MINNIE!
9-14

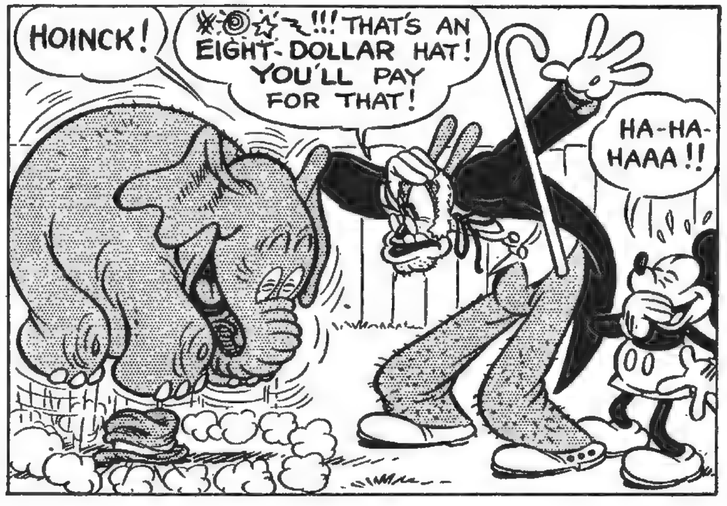

I'M SORRY, MICKEY, BUT IF THE ELEPHANT WON'T GO WITH MR SQUINCH, YOU'LL HAVE TO MAKE HIM!
!
?
PD

BUT HAVE YA GOT ANYTHING TO PROVE YA OWN BOBO? 'CAUSE IF YA HAVEN'T, HE'S STILL MINE!
NO, I GOT NO PAPERS HERE- BUT THAT AIN'T GOIN' TO STOP ME!

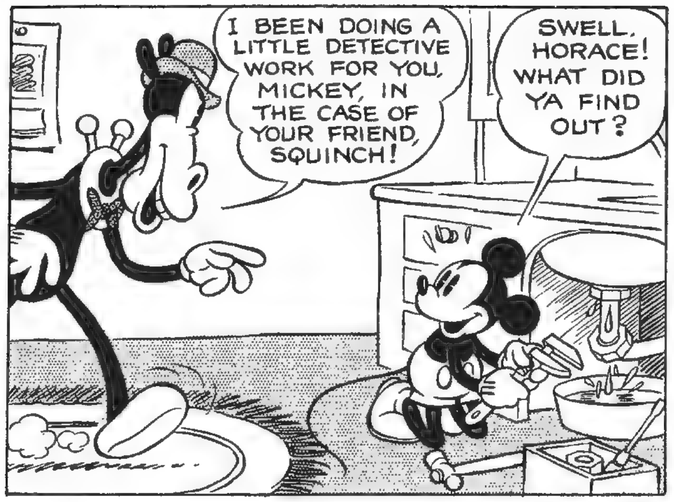

AFRAID IT WILL, MISTER! MICKEY BOUGHT THE ANIMAL, LEGAL, AND HE'S GOT A RIGHT TO KEEP IT 'TIL YOU PROVE PRIOR OWNERSHIP!
PD

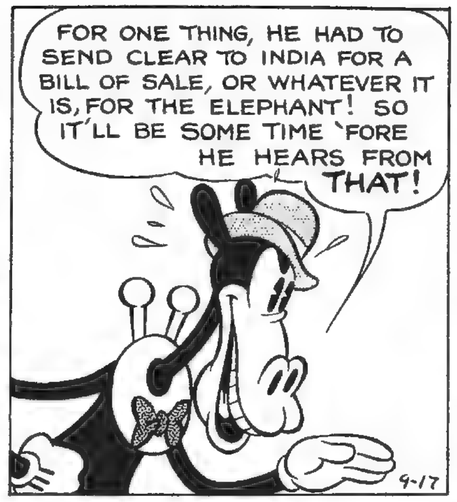
I PAID GOOD MONEY FOR THAT BEAST AN' I TELL YE HE'S MINE!
ALL RIGHT— BRING ME SOME PROOF, AND YA CAN TAKE HIM!

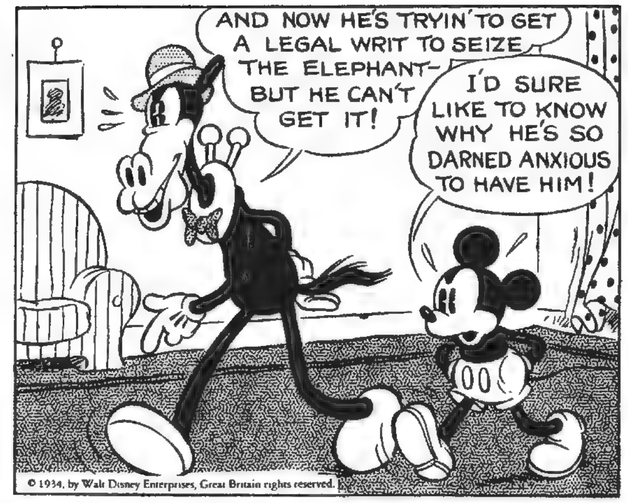
HEY! WHAT TH' GOL DINGED--!
HOINCK!
9-15


HOINCK!
!!! THAT'S AN EIGHT-DOLLAR HAT! YOU'LL PAY FOR THAT!
HA-HA-HAAA!!

I'LL PAY FOR IT? AIN'T HE YOUR ELEPHANT? SO YA SAY!


I BEEN DOING A LITTLE DETECTIVE WORK FOR YOU, MICKEY, IN THE CASE OF YOUR FRIEND, SQUINCH!
SWELL, HORACE! WHAT DID YA FIND OUT?


FOR ONE THING, HE HAD TO SEND CLEAR TO INDIA FOR A BILL OF SALE, OR WHATEVER IT IS, FOR THE ELEPHANT! SO IT'LL BE SOME TIME 'FORE HE HEARS FROM THAT!
9-17


AND NOW HE'S TRYIN' TO GET A LEGAL WRIT TO SEIZE THE ELEPHANT— BUT HE CAN'T GET IT!
I'D SURE LIKE TO KNOW WHY HE'S SO DARNED ANXIOUS TO HAVE HIM!
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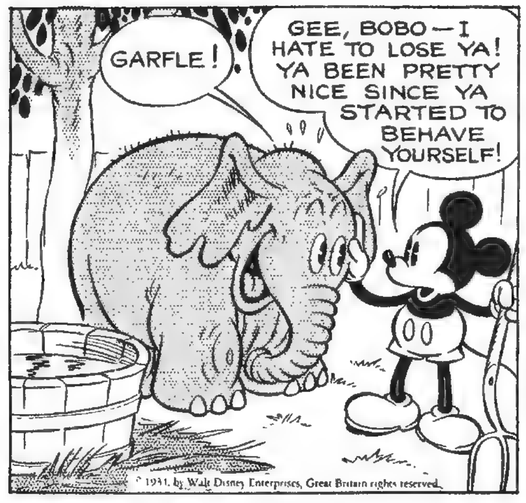
WELL, SAY— I CAN FIND OUT THAT, TOO! I'LL JUST TAKE A LITTLE RUN OVER TO HIS TOWN AND SNOOP A BIT!


GARFLE!
GEE, BOBO— I HATE TO LOSE YA! YA BEEN PRETTY NICE SINCE YA STARTED TO BEHAVE YOURSELF!
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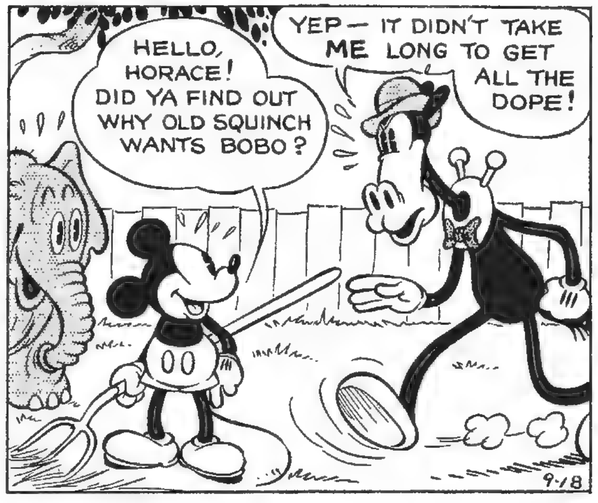
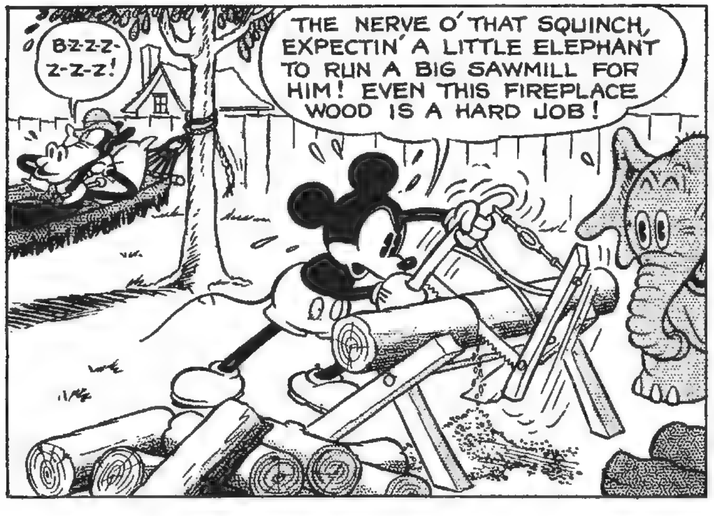
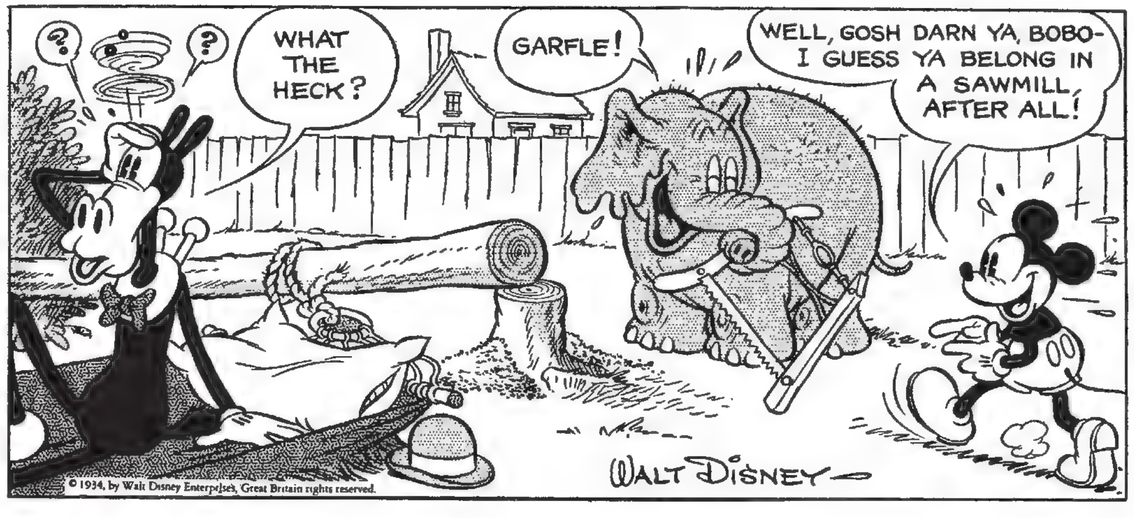

HELLO, HORACE! DID YA FIND OUT WHY OLD SQUINCH WANTS BOBO?
YEP— IT DIDN'T TAKE ME LONG TO GET ALL THE DOPE!
9-18

WELL, THE OLD GUY'S GOT A SAWMILL OUT ON THE EDGE O' NOWHERE AND HE'S TOO DOGGONE STINGY TO RUN IT BY ELECTRIC OR WATER POWER!
AND, SO---?

SO HE'S RIGGED UP A TREADMILL GADGET AND WANTS AN ELEPHANT TO RUN IT. HE'S GOT PLENTY O' HAY AND FIGGERS THE UPKEEP IS ZERO!
WELL, I'LL BE--- THE OLD CUSS!


B-Z-Z-Z-Z-Z-Z!
THE NERVE O' THAT SQUINCH, EXPECTIN' A LITTLE ELEPHANT TO RUN A BIG SAWMILL FOR HIM! EVEN THIS FIREPLACE WOOD IS A HARD JOB!

HE'S NOT GOIN' TO GET AWAY WITH IT— THERE MUST BE SOME WAY TO STOP HIM!
9-19


WHAT THE HECK?
GARFLE!
WELL, GOSH DARN YA, BOBO- I GUESS YA BELONG IN A SAWMILL, AFTER ALL!
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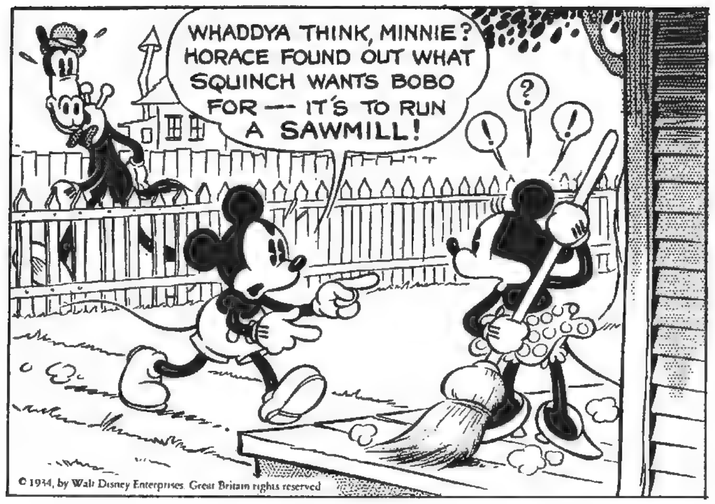
WALT DISNEY


WHADDYA THINK, MINNIE? HORACE FOUND OUT WHAT SQUINCH WANTS BOBO FOR — IT'S TO RUN A SAWMILL!
?
!
!
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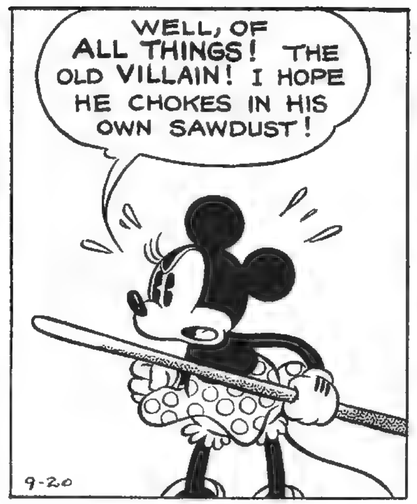
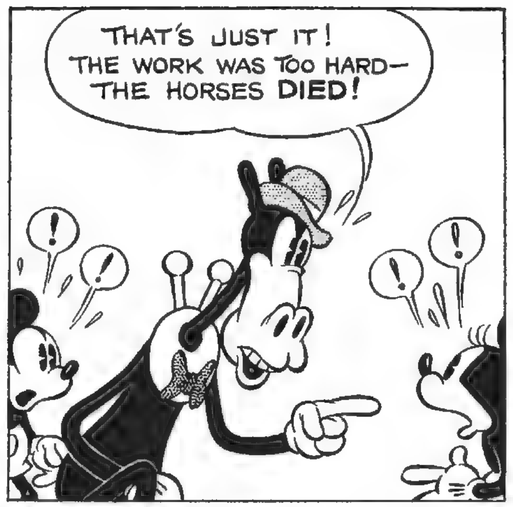
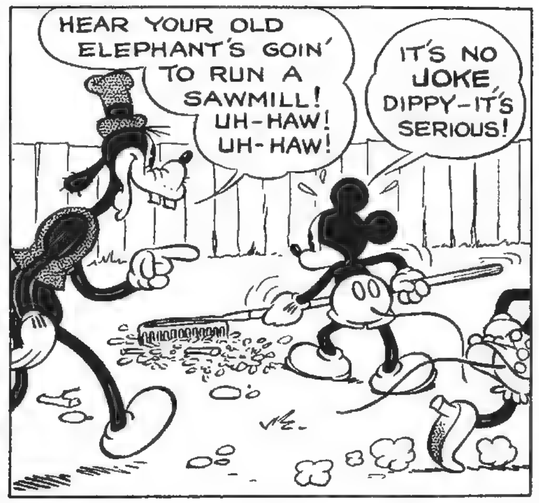
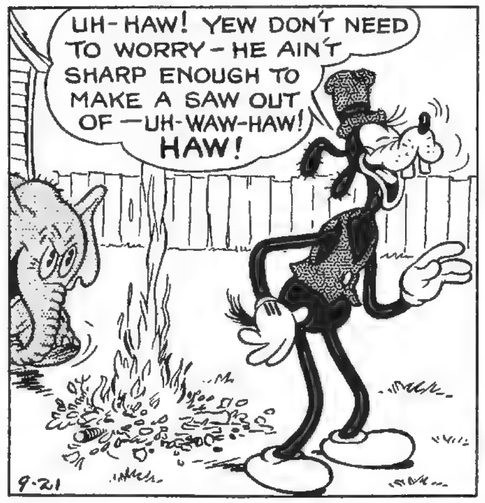

WELL, OF ALL THINGS! THE OLD VILLAIN! I HOPE HE CHOKES IN HIS OWN SAWDUST!
9-20

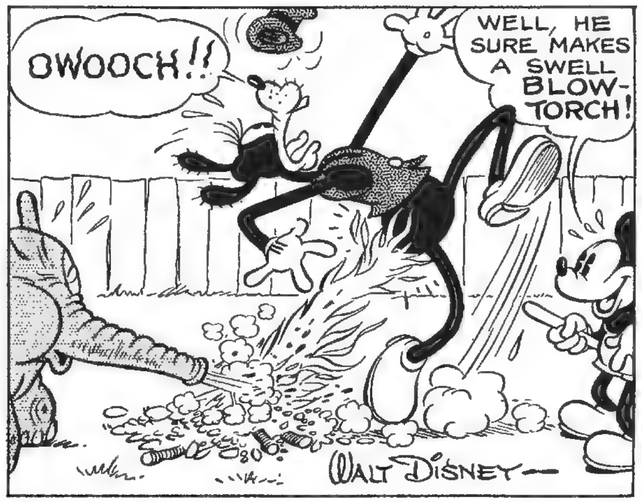
BUT HOW HAS HE BEEN RUNNING HIS OLD MILL?
WITH HORSES!
THEN WHY DON'T HE STILL USE 'EM?


THAT'S JUST IT! THE WORK WAS TOO HARD— THE HORSES DIED!
!
!
!

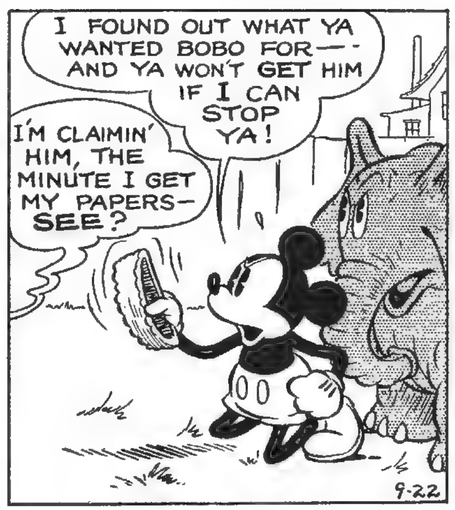
I DON'T CARE WHAT ANYBODY SAYS — BOBO IS NOT GOING TO BE USED IN ANY MILL!
IF SQUINCH CAN PROVE HE OWNS HIM, IT'LL BE HARD TO STOP HIM!

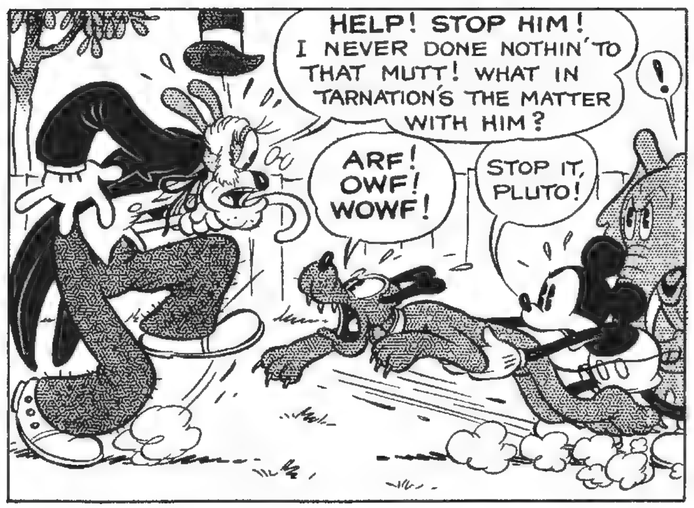

HEAR YOUR OLD ELEPHANT'S GOIN' TO RUN A SAWMILL! UH-HAW! UH-HAW!
IT'S NO JOKE, DIPPY—IT'S SERIOUS!

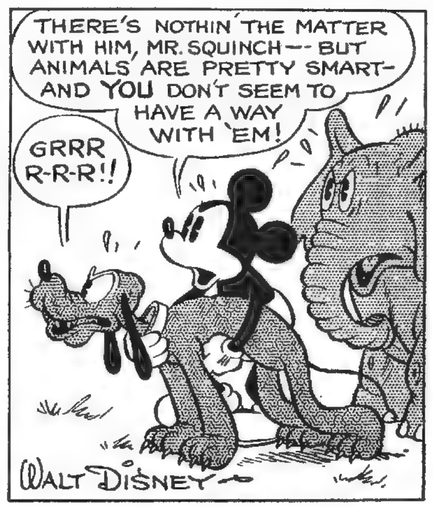

UH-HAW! YEW DON'T NEED TO WORRY — HE AIN'T SHARP ENOUGH TO MAKE A SAW OUT OF — UH-WAW-HAW! HAW!
9-21


OWOOCH!!
WELL, HE SURE MAKES A SWELL BLOW-TORCH!
WALT DISNEY

STOPPED BY TO SEE IF MY PROPERTY WAS BEIN' LOOKED AFTER!
WELL, YOU'RE A NICE ONE TO THINK O' THAT!


I FOUND OUT WHAT YA WANTED BOBO FOR — AND YA WON'T GET HIM IF I CAN STOP YA!
I'M CLAIMIN' HIM, THE MINUTE I GET MY PAPERS — SEE?
9-22


HELP! STOP HIM! I NEVER DONE NOTHIN' TO THAT MUTT! WHAT IN TARNATION'S THE MATTER WITH HIM?
!
ARF! OWF! WOWF!
STOP IT, PLUTO!


THERE'S NOTHIN' THE MATTER WITH HIM, MR. SQUINCH — BUT ANIMALS ARE PRETTY SMART — AND YOU DON'T SEEM TO HAVE A WAY WITH 'EM!
GRRR R-R-R!!
WALT DISNEY

STA
GENERAL DELIVERY
I TOLD YE MY NAME— ELI SQUINCH! ARE YE DEEF?
!
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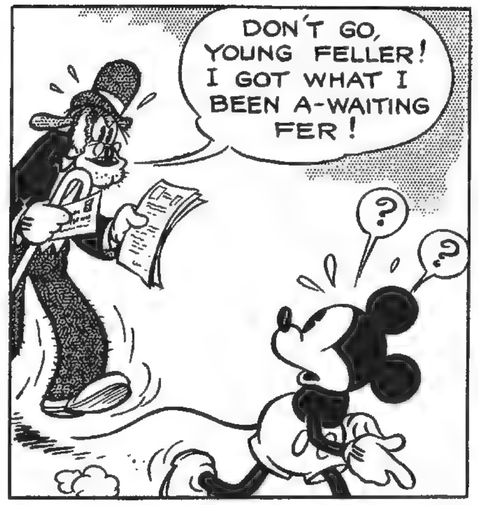
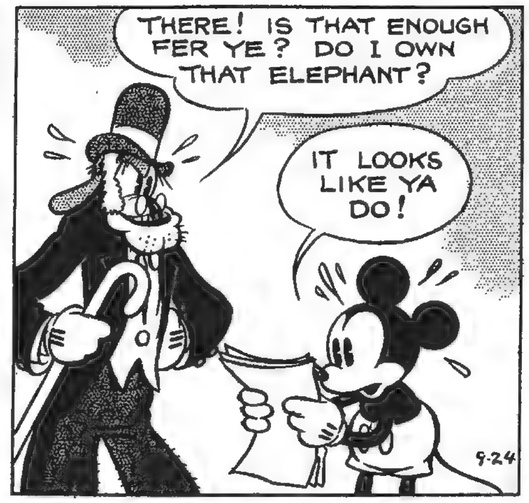
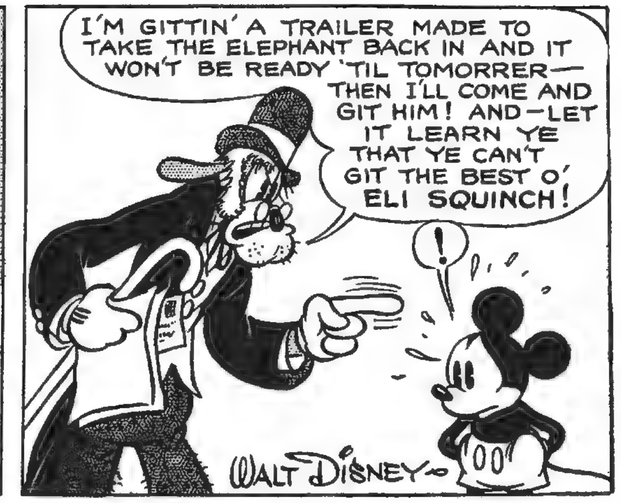
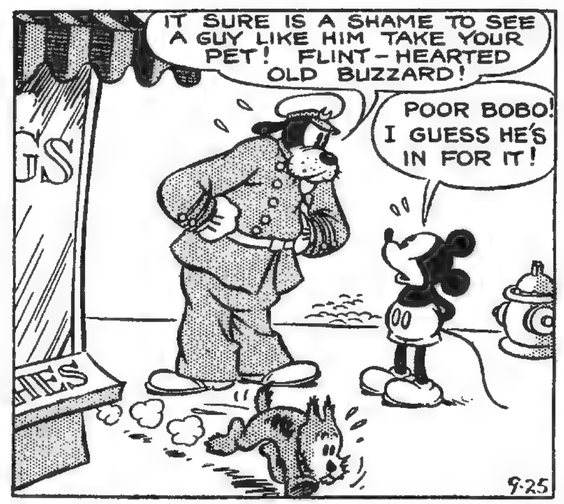

DON'T GO, YOUNG FELLER! I GOT WHAT I BEEN A-WAITING FER!
?
?

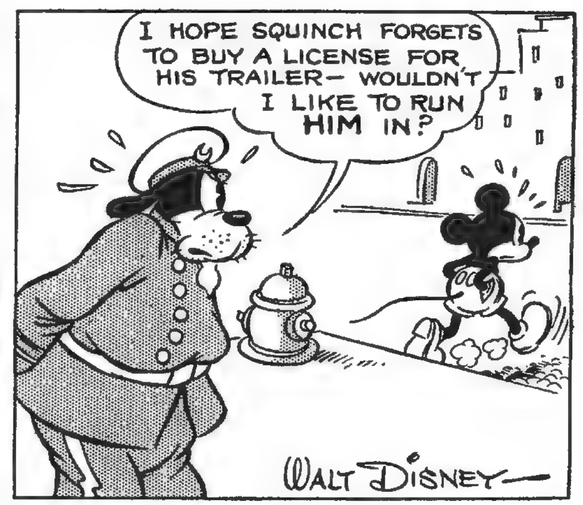

THERE! IS THAT ENOUGH FER YE? DO I OWN THAT ELEPHANT?
IT LOOKS LIKE YA DO!
9-24

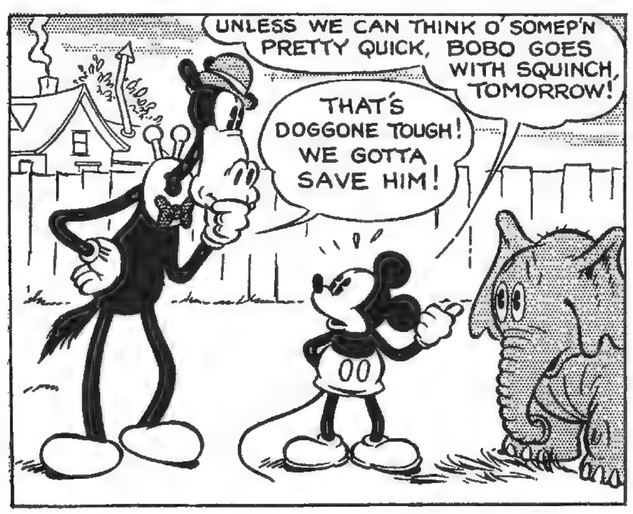

I'M GITTIN' A TRAILER MADE TO TAKE THE ELEPHANT BACK IN AND IT WON'T BE READY 'TIL TOMORRER— THEN I'LL COME AND GIT HIM! AND—LET IT LEARN YE THAT YE CAN'T GIT THE BEST O' ELI SQUINCH!
!
WALT DISNEY

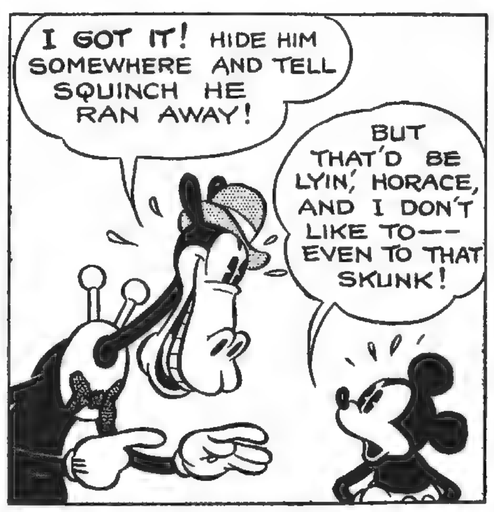
— SO IT LOOKS LIKE OL' SQUINCH OWNS THE ELEPHANT, SURE ENOUGH! HE'S COMIN' FOR HIM TOMORROW WITH AN AUTO TRAILER!

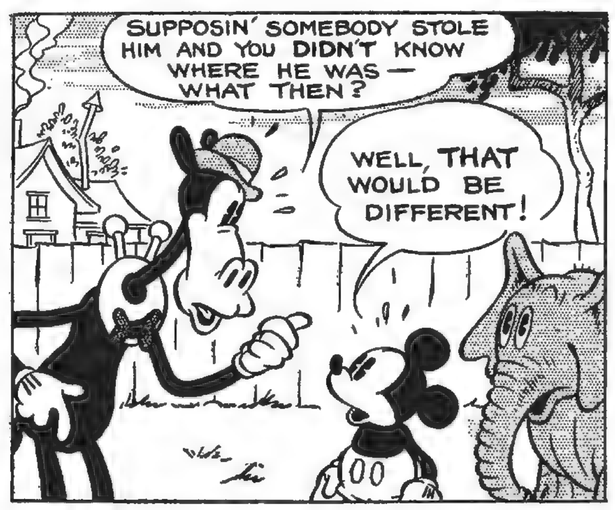
ISN'T THERE ANY WAY I CAN KEEP HIM FROM TAKIN' BOBO TO WORK ON THAT MILL?
AFRAID NOT, MICKEY! NO WAY THAT'S LEGAL!


IT SURE IS A SHAME TO SEE A GUY LIKE HIM TAKE YOUR PET! FLINT-HEARTED OLD BUZZARD!
POOR BOBO! I GUESS HE'S IN FOR IT!
9-25

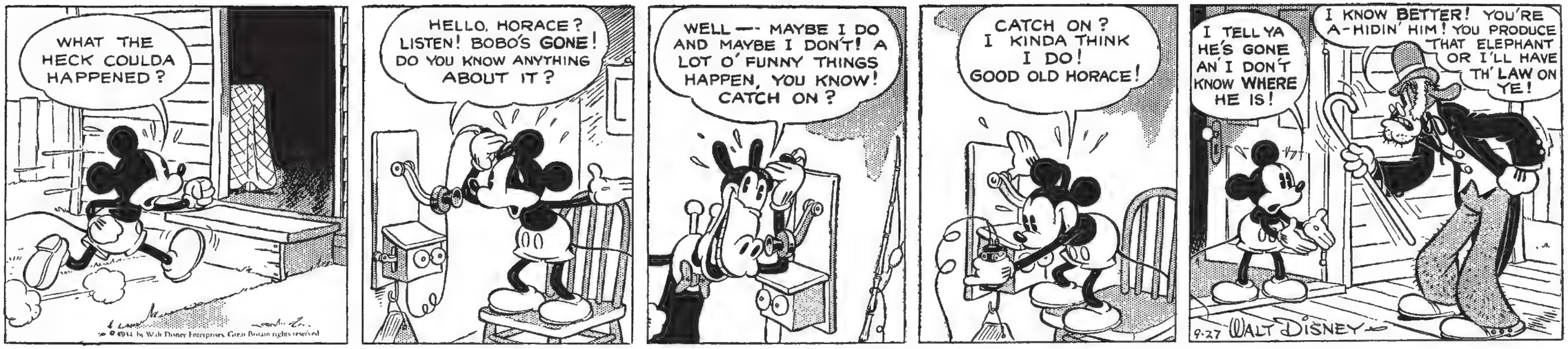

I HOPE SQUINCH FORGETS TO BUY A LICENSE FOR HIS TRAILER— WOULDN'T I LIKE TO RUN HIM IN?
WALT DISNEY

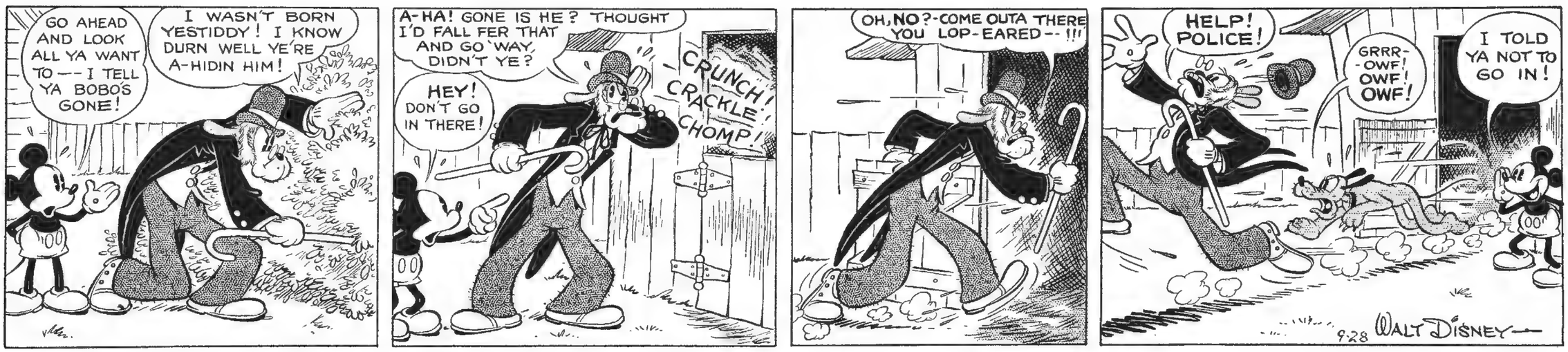

UNLESS WE CAN THINK O' SOMEP'N PRETTY QUICK, BOBO GOES WITH SQUINCH, TOMORROW!
THAT'S DOGGONE TOUGH! WE GOTTA SAVE HIM!


I GOT IT! HIDE HIM SOMEWHERE AND TELL SQUINCH HE RAN AWAY!
BUT THAT'D BE LYIN', HORACE, AND I DON'T LIKE TO— EVEN TO THAT SKUNK!

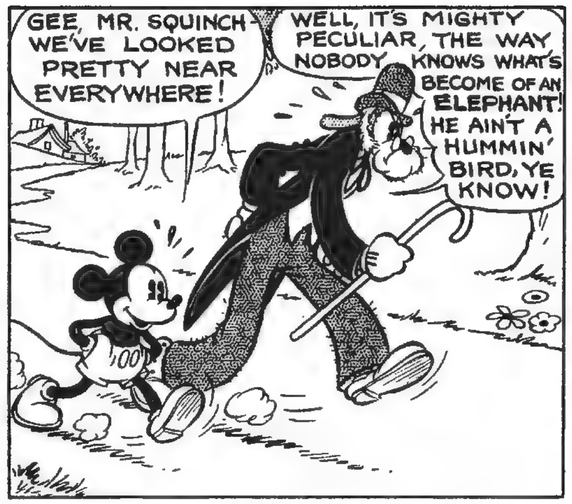

SUPPOSIN' SOMEBODY STOLE HIM AND YOU DIDN'T KNOW WHERE HE WAS— WHAT THEN?
WELL, THAT WOULD BE DIFFERENT!

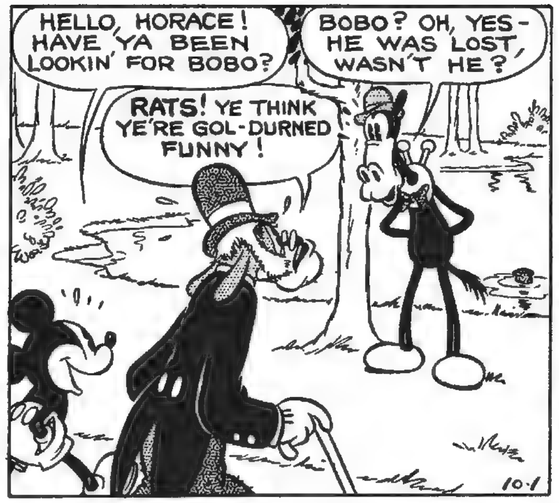
NO MOON, TONIGHT! JUST THE KIND O' NIGHT ELEPHANT THIEVES LIKE BEST!
?
9-26

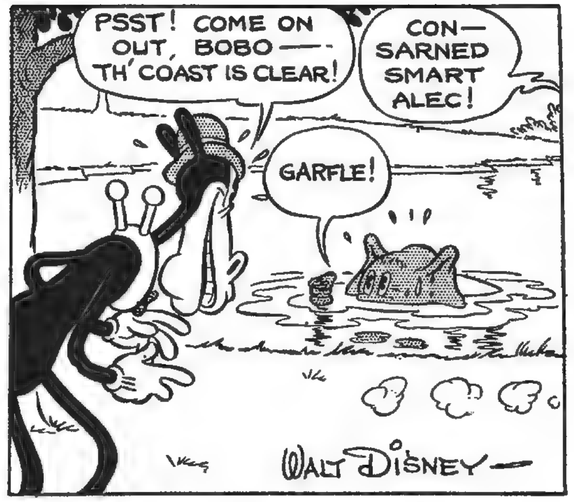

WHAT THE HECK COULDA HAPPENED?
HELLO, HORACE? LISTEN! BOBO'S GONE! DO YOU KNOW ANYTHING ABOUT IT?
WELL — MAYBE I DO AND MAYBE I DON'T! A LOT O' FUNNY THINGS HAPPEN, YOU KNOW! CATCH ON?
CATCH ON? I KINDA THINK I DO! GOOD OLD HORACE!
I TELL YA HE'S GONE AN' I DON'T KNOW WHERE HE IS!
I KNOW BETTER! YOU'RE A-HIDIN' HIM! YOU PRODUCE THAT ELEPHANT OR I'LL HAVE TH' LAW ON YE!
9-27 WALT DISNEY

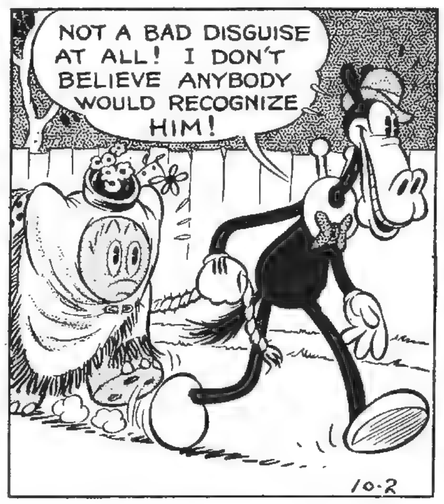

GO AHEAD AND LOOK ALL YA WANT TO — I TELL YA BOBO'S GONE!
I WASN'T BORN YESTIDDY! I KNOW DURN WELL YE'RE A-HIDIN HIM!
A-HA! GONE IS HE? THOUGHT I'D FALL FER THAT AND GO 'WAY, DIDN'T YE?
HEY! DON'T GO IN THERE!
CRUNCH! CRACKLE! CHOMP!
OH, NO? - COME OUTA THERE YOU LOP-EARED — !!!
HELP! POLICE!
GRRR- -OWF! OWF! OWF!
I TOLD YA NOT TO GO IN!
9-28 WALT DISNEY

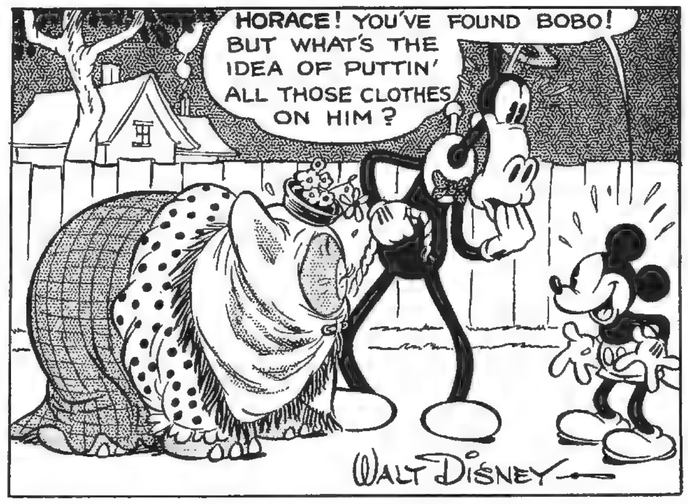
I'LL BET YOUR FRIEND HORSECOLLAR KNOWS SOMETHIN' ABOUT THAT ELEPHANT'S DISAPPEARANCE - HE'S A SNEAKY SCOUNDREL!
ALL RIGHT, WE'LL GO ASK HIM!
WELL, IF YOUR ELEPHANT'S AROUND HERE HE'S CERTAINLY KEEPIN' UNDER COVER! I'D HELP YOU LOOK, BUT I'M AWFUL BUSY!
SOMEBODY'S CONCEALIN' MY PROPERTY FOR NO GOOD PURPOSE AND WHEN I FIND OUT—!
YOU MIGHT LOOK AROUND UNDER THE FURNITURE HERE!
BAH! YOU'RE NOT FUNNY!
9-29
HEY!!! COME BACK HERE!!!
WALT DISNEY

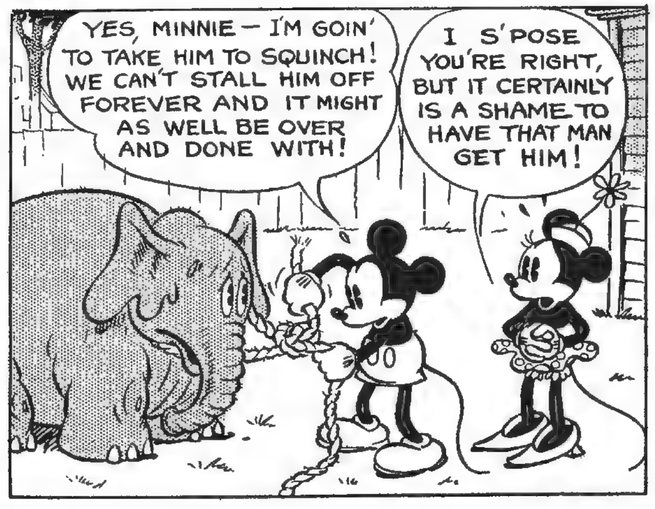


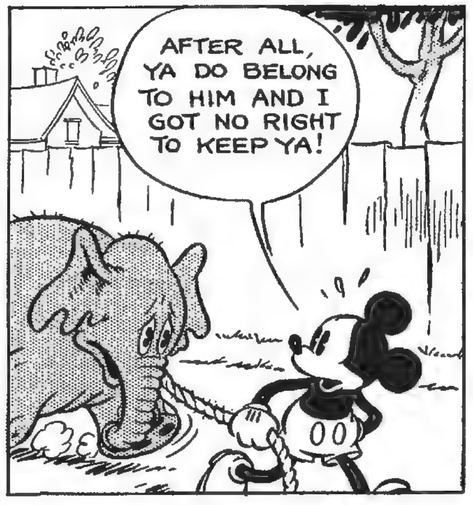


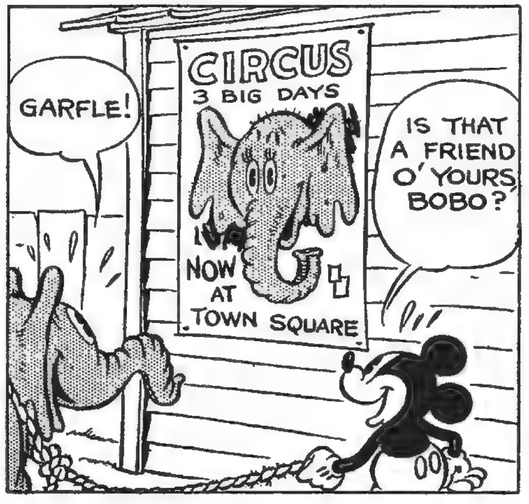


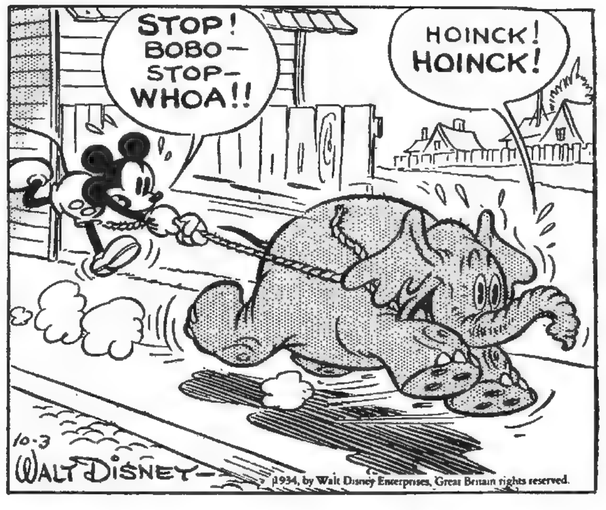












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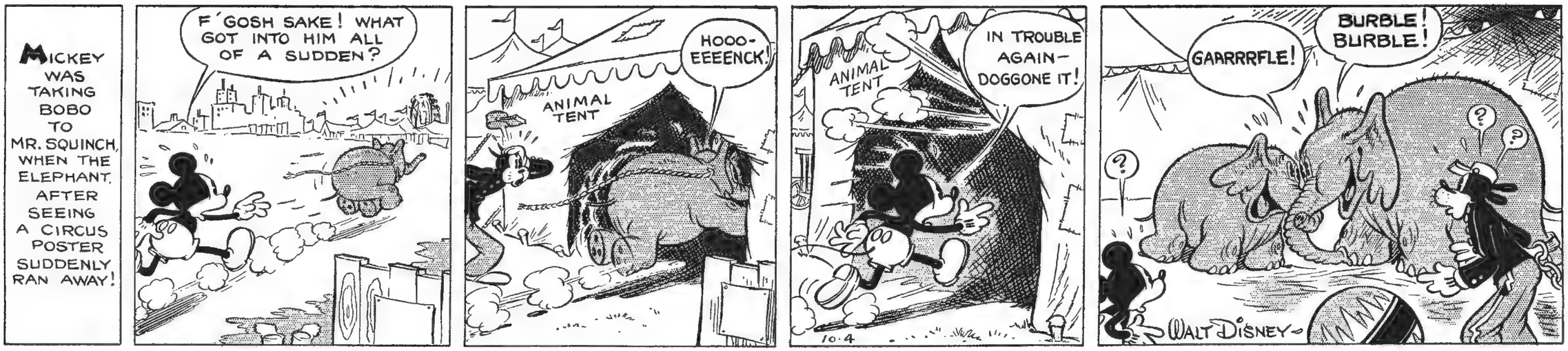
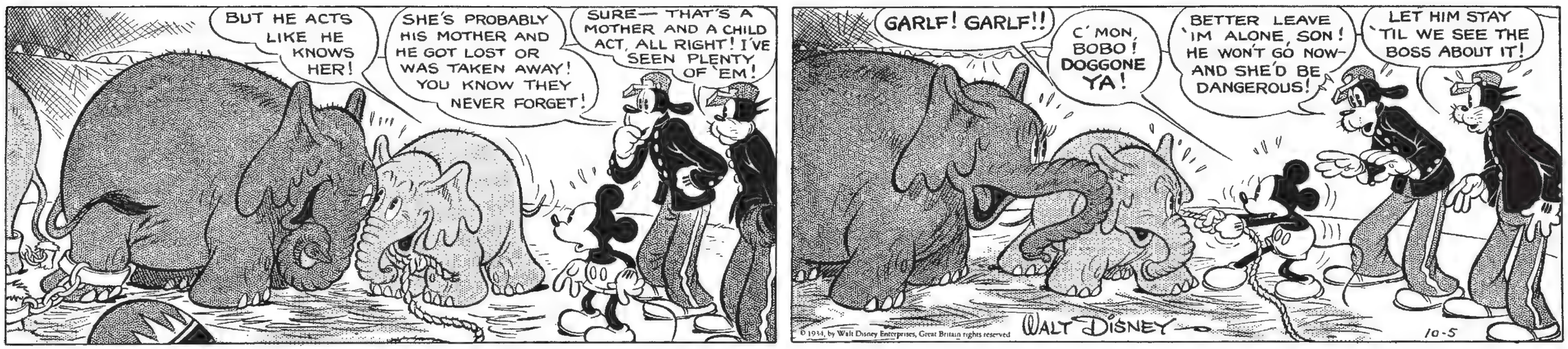
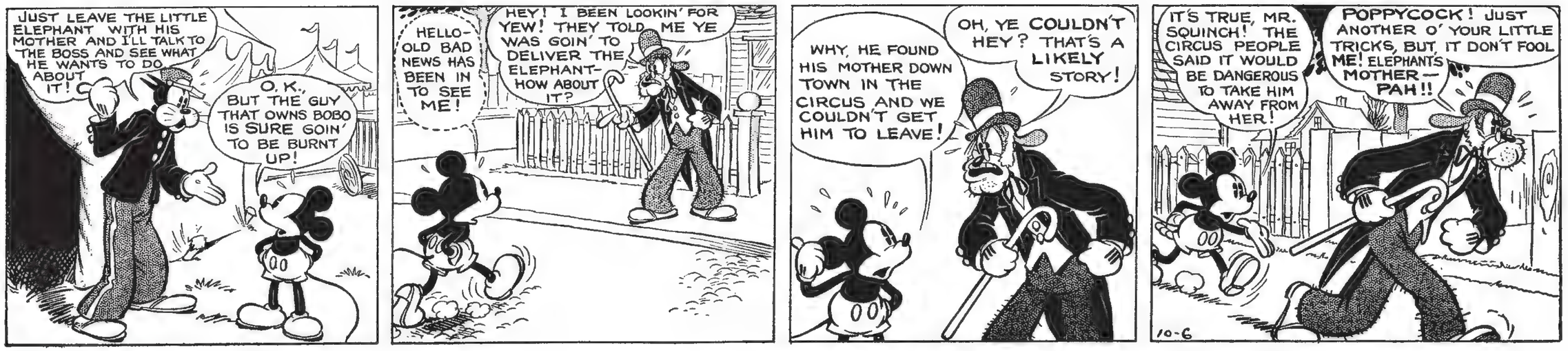
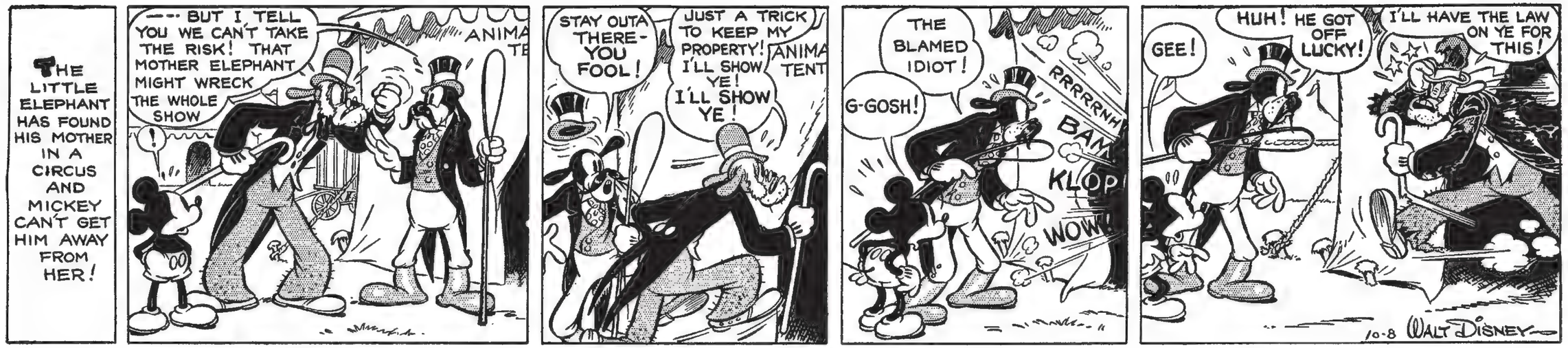






100. BOBO THE ELEPHANT


THE LITTLE ELEPHANT HAS FOUND HIS MOTHER IN A CIRCUS AND MICKEY CAN'T GET HIM AWAY FROM HER!
--- BUT I TELL YOU WE CAN'T TAKE THE RISK! THAT MOTHER ELEPHANT MIGHT WRECK THE WHOLE SHOW
!
ANIMA TE
STAY OUTA THERE - YOU FOOL!
JUST A TRICK TO KEEP MY PROPERTY! I'LL SHOW YE! I'LL SHOW YE!
ANIMA TENT
THE BLAMED IDIOT!
G-GOSH!
RRRRRNH
BAM
KLOP
WOW
GEE!
HUH! HE GOT OFF LUCKY!
I'LL HAVE THE LAW ON YE FOR THIS!
10-8 WALT DISNEY

MR. SQUINCH IS STILL UNABLE TO GET HIS ELEPHANT AWAY FROM IT'S MOTHER AT THE CIRCUS --- AND IS HE SORE?
ACE HOTEL
THEM DOD-GASTED CIRCUS PEOPLE WON'T DO NUTHIN' FOR ME -- THEY'RE JUST A BUNCH O' THIEVIN' CROOKS!
OH, NO, MR. SQUINCH- NOT IF YA TREAT 'EM RIGHT! S'POSE I GO TALK TO 'EM?
PAH! WHAT CAN YEW DO?
YA NEVER CAN TELL-- AT LEAST I CAN TALK TO 'EM WITHOUT BITIN' 'EM!
I CAN'T SEPARATE THOSE ELEPHANTS, MICKEY, BUT IF SQUINCH WILL BE DECENT ABOUT IT, I'LL BUY THE LITTLE FELLOW!
GEE, THAT'S SWELL, MR. BARNLING! THAT SETTLES EV'RYTHING!
IT'S ALL FIXED --- THE CIRCUS WILL BUY BOBO FROM YA!
FIXED? LIKE THUNDER, IT IS! I AIN'T A-GOIN TO SELL!
10-9
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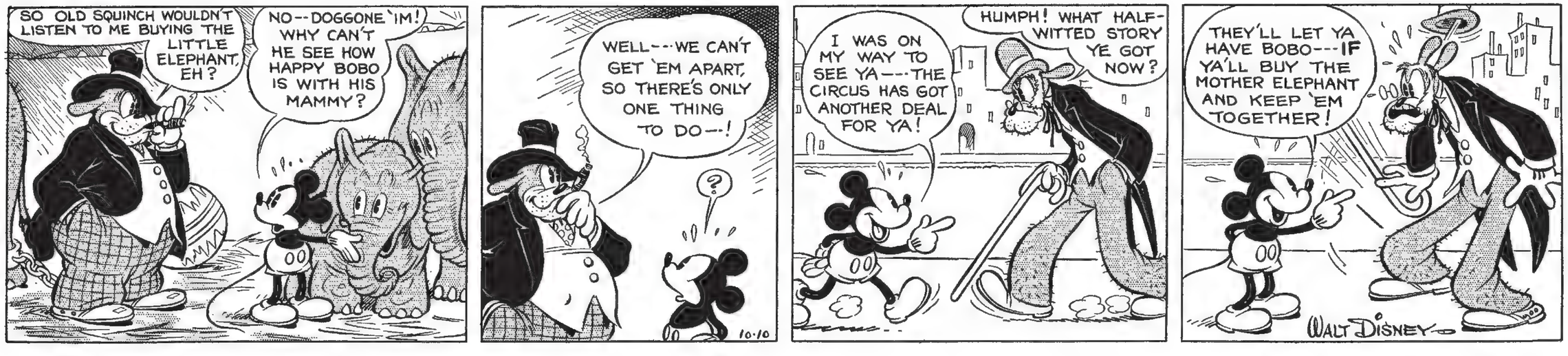
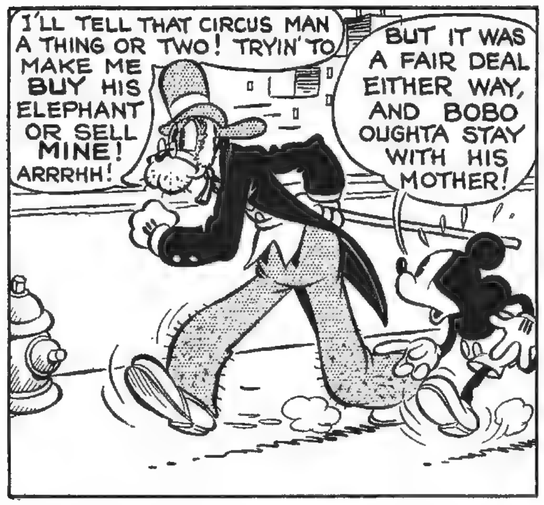
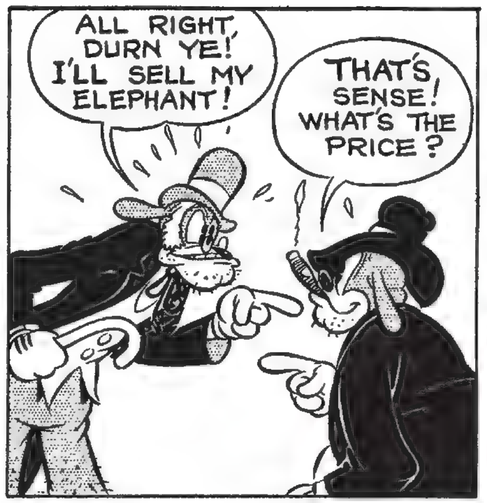
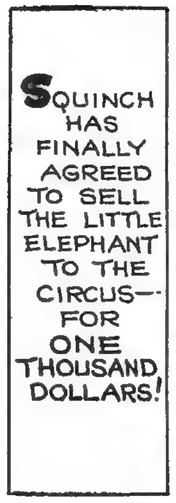
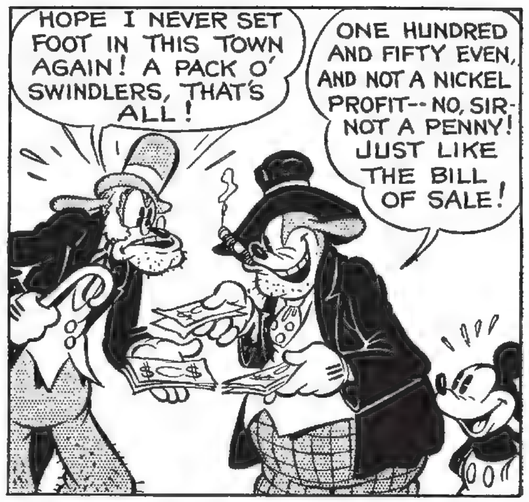
WALT DISNEY

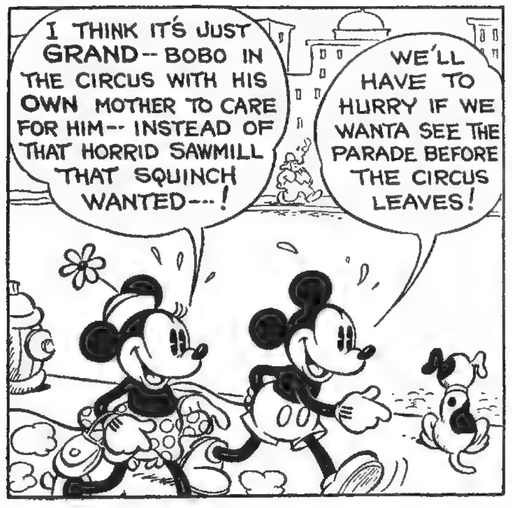

SO OLD SQUINCH WOULDN'T LISTEN TO ME BUYING THE LITTLE ELEPHANT, EH?
NO -- DOGGONE 'IM! WHY CAN'T HE SEE HOW HAPPY BOBO IS WITH HIS MAMMY?
WELL --- WE CAN'T GET 'EM APART, SO THERE'S ONLY ONE THING TO DO --!
?
10-10
I WAS ON MY WAY TO SEE YA --- THE CIRCUS HAS GOT ANOTHER DEAL FOR YA!
HUMPH! WHAT HALF-WITTED STORY YE GOT NOW?
THEY'LL LET YA HAVE BOBO --- IF YA'LL BUY THE MOTHER ELEPHANT AND KEEP 'EM TOGETHER!
WALT DISNEY

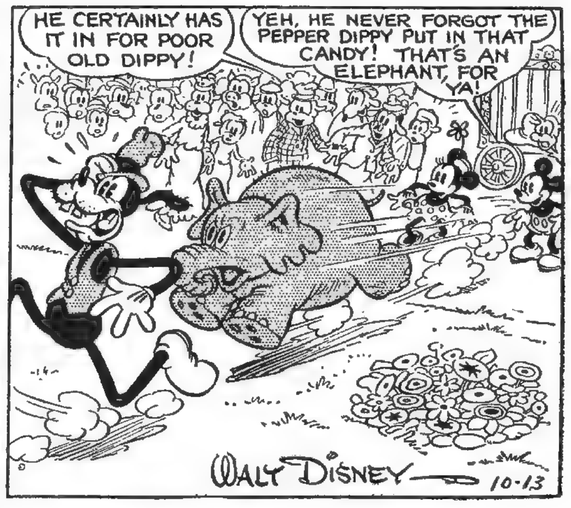












102. BOBO THE ELEPHANT

THE SACRED JEWEL

OCTOBER 15, 1934
–
DECEMBER 29, 1934

HOW THEM STARS DO ZWOOSH!

Longtime Disney fans will find much that is familiar about Mickey Mouse's community in 1934. Then as now, the city we call Mouseton boasts a fifty-fifty mix of urban and rural culture. Its fairly well-functioning society is managed by a broad spectrum of authority figures; some are honest, others corrupt, but one gets the feeling that good balances out evil—at least, with Mickey on hand to expose rot in the power structure.

The whole arrangement feels so natural that one might forget it wasn't always this way. Yet it wasn't. As "recently" as 1932, Mouseton had been far less pleasantly portrayed. Given the flimsiest of frame-ups, its angry citizens formed a misguided lynch mob, as quick to turn on Mickey as on the bad guys. Mickey's standing only mattered for his safety; we could care less what his foolish town thought of him.

Yet maybe it was a good idea for us to care. A more engaging home base, after all, might draw readers more deeply into an ongoing narrative. And so, by 1934, some changes were made. One still found crime, corruption, and peevish neighbors in Mouseton; but kindhearted institutional figures—most notably Captain Doberman—were now actively working toward local civic improvement.

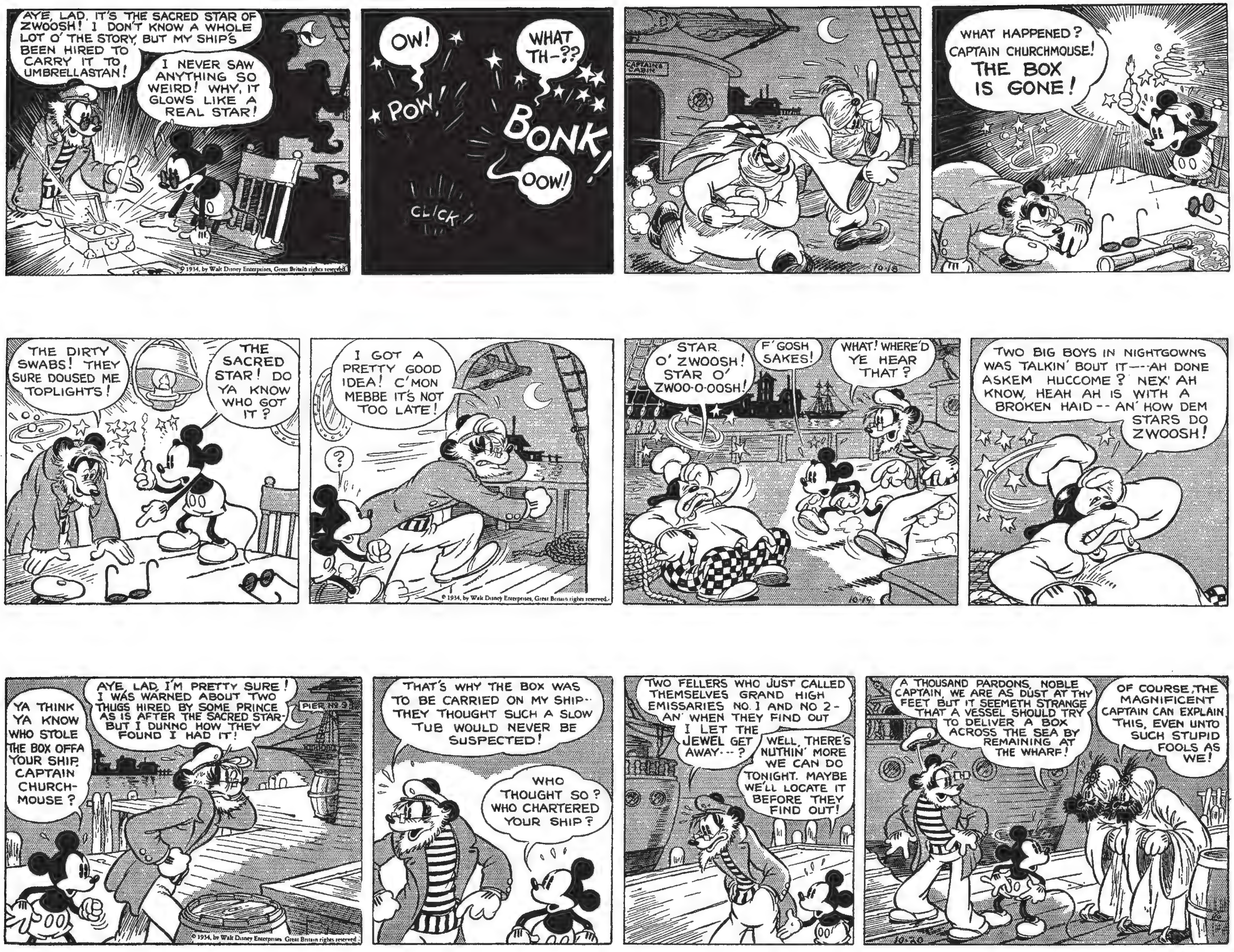
We emphasize *local*. For *Mickey Mouse* was an adventure strip; its hero had to face danger. If Mouseton were to become a (relatively) more accommodating place, then Mickey must travel to other regions where things were less predictable. In "The Sacred Jewel," loosely inspired by the cartoons *Harem Scarem* (1927) and *Mickey in Arabia* (1932), this region was the Eastern country of Umbrellastan.

It was foreign territory for Floyd as well as Mickey. When Gottfredson used overseas characters in pre-1934 stories, they had been simple caricatures: the gypsies of "The Ransom Plot" (1931) were basically pirates with a slight Euro-sheen, while the island natives of "Mickey Mouse Sails for Treasure Island" (1932) were miscast hillbillies. By contrast, for "The Sacred Jewel," Mickey was going to have to spend weeks in a convincingly foreign clime. Floyd would have to invent a culture.

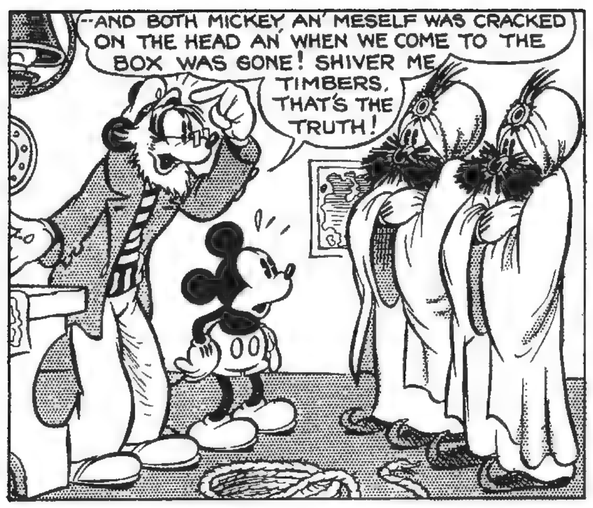
The result is a fascinating stew. Rather than draw elements from "just" Arabia—the obvious animated influence—Gottfredson named Umbrellastan after Afghanistan, and its city Stumbool after Stamboul, an older name for Istanbul. The "Sacred Star of Zwoosh" gem suggests the Star of India and the Star of Bombay, famous real-life gems of the time. The Umbrellastanis themselves eat German sauerkraut, speak Elizabethan English, and feign stereotypical French politeness even when furious. The full effect may not be Middle Eastern, but it is certainly head-spinning. When an incidental deep-Southern chef character, a simple cliché by comparison, observes "how dem stars do zwoosh," we have to agree!

We'll agree, too, that Umbrellastan includes aspects that Disney would not endorse today. As with his cannibal characters in 1932, Gottfredson often renders the citizens of Stumbool as humanized monkeys—perhaps due to the connection of monkeys with India, but still insensitive given the image of monkeys as unsophisticated, less evolved beings. This is one reason why overseas nationals in modern Disney comics tend to be drawn as the same mice, cats, dogs, and pigs that we would see back home in Mouseton. [DG]

THAT LITTLE ELEPHANT CERT'NLY GAVE ME PLENTY O' TROUBLE, BUT I SURE MISS HIM, AT THAT!
ME, TOO! BUT I'M SO GLAD HE FOUND HIS MOTHER AND IT ALL TURNED OUT SO NICE!
EXCUSE ME! WELL, F'R ---!
CAPTAIN CHURCHMOUSE!
AVAST THERE, ME HEARTY! BARGIN' ALONG WITH NO SAILIN' LIGHTS-- WHY, YE MIGHT A' SUNK ME WITH ALL ON BOARD! HO! HO! HO!
GEE, I'M GLAD TO SEE YA, CAPTAIN! IT' MUSTA BEEN TWO YEARS SINCE WE BROUGHT BACK THE PIRATE TREASURE!
MIGHTY GLAD TO SEE YOU, LAD! BUT I REALLY CRUISED OVER YOUR WAY FOR A LITTLE BUSINESS TALK---UH SORT O' PRIVATE LIKE!
WELL, I GUESS I'LL RUN ALONG HOME--GOOD NIGHT, BOYS!
GOSH, CAPTAIN, WHY ALL THE SECRECY? THIS MUST BE MIGHTY MYSTERIOUS BUSINESS YOU'RE ON!
AND PLENTY CAREFUL WE GOT TO BE, TOO! ARE YE SURE NOBODY CAN OVERHEAR US?
WALT DISNEY
GEE, CAPTAIN CHURCHMOUSE! I CAN'T IMAGINE WHAT YA WANT OF ME THAT'S SO MYSTERIOUS!
WELL, HERE IT IS, LAD! I'VE GOT A BOX TO DELIVER TO THE CALIPH O' UMBRELLASTAN OVER ON THE OTHER SIDE O' THE EARTH. HOW'D YE LIKE TO GO ALONG?
THERE MAY BE DANGER IN IT--GUESS THAT DON'T WORRY YE ANY--THEN AGAIN, IT MAY BE JUST A QUIET CRUISE! THERE'S CERTAIN PARTIES BEEN HIRED TO SEE THAT THE BOX DON'T GET TO THE CALIPH, BUT THEY DON'T KNOW IT'S ON MY SHIP, SO---- WHAT D'YE SAY, LAD?
I DON'T KNOW WHAT IT'S ALL ABOUT, BUT--BOY! WE'RE HALFWAY THERE RIGHT NOW!
ONE O' THE QUEEREST CARGOES I EVER CARRIED! JUST ONE LITTLE BOX, AND IF I GET IT TO HIS NIBS I GET PAID MORE'N I COULD MAKE ON THREE VOYAGES!
10-16
BUT WHAT'S IN THIS BOX?
SSHHH! NOT SO LOUD! COME DOWN IN THE SHIP'S CABIN AND SEE FOR Y'SELF!
WALT DISNEY
THIS 'ERE BOX IS MADE O' LEAD! CAUSE WHY? 'CAUSE THERE IS NUTHIN' ELSE AS WOULD STAND THE PECULIAR POWERS O' WHAT'S IN IT!
BOY! I GOTTA SEE THIS!
NOT SO FAST, LAD! PUT THESE ON OR YE'D BE BLINDED IN A MINNIT WHEN THAT BOX IS OPENED!
GEEEE!!
ARE YE READY, SHIPMATE? HERE WE GO!
10-17
GO-O-OSH!
IT CAN BE, I S'POSE! BUT, ACCORDIN' TO TH' TRADITION O' THE DESERT TRIBES, IT'S A STAR--THE SACRED STAR OF ZWOOSH!
IS THAT---- CAN IT BE A JEWEL?



106. THE SACRED JEWEL


--AND BOTH MICKEY AN' MESELF WAS CRACKED ON THE HEAD AN' WHEN WE COME TO THE BOX WAS GONE! SHIVER ME TIMBERS, THAT'S THE TRUTH!

WITH THE EVERMOST HUMILITY, WE ASK THY LEAVE TO WITHDRAW TO CONSIDER THY--- --- ER, MOST ENTERTAINING TALE!

BZZZZ-- BZZZT BZZ-BZZ--
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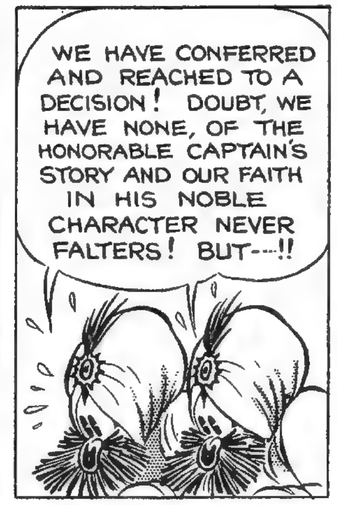
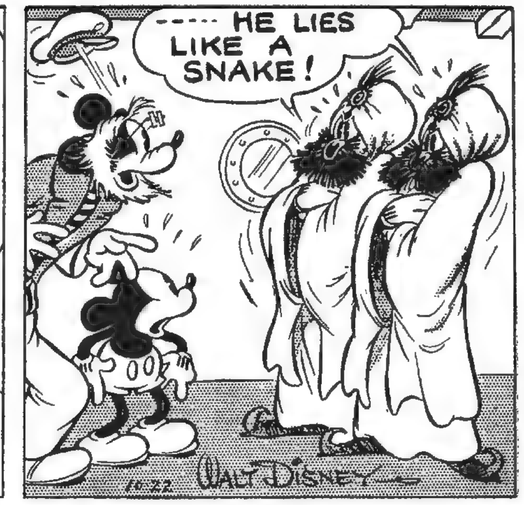
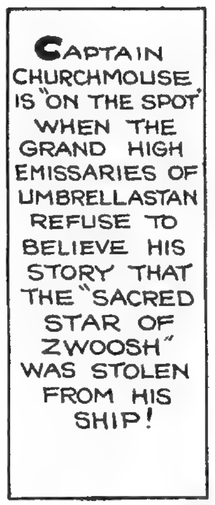
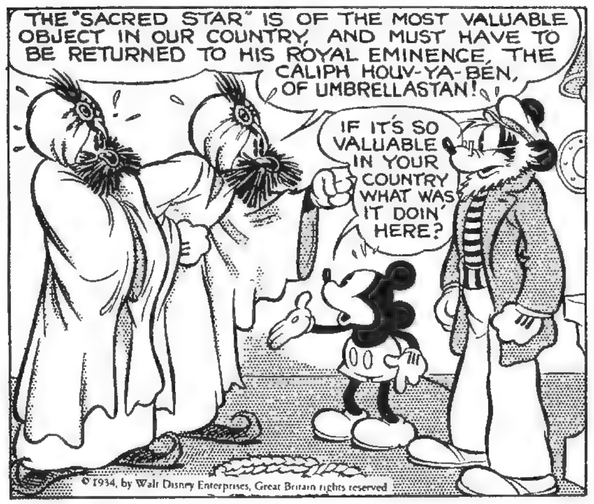

WE HAVE CONFERRED AND REACHED TO A DECISION! DOUBT, WE HAVE NONE, OF THE HONORABLE CAPTAIN'S STORY AND OUR FAITH IN HIS NOBLE CHARACTER NEVER FALTERS! BUT---!!


----- HE LIES LIKE A SNAKE!
WALT DISNEY


CAPTAIN CHURCHMOUSE IS "ON THE SPOT" WHEN THE GRAND HIGH EMISSARIES OF UMBRELLASTAN REFUSE TO BELIEVE HIS STORY THAT THE "SACRED STAR OF ZWOOSH" WAS STOLEN FROM HIS SHIP!


THE "SACRED STAR" IS OF THE MOST VALUABLE OBJECT IN OUR COUNTRY, AND MUST HAVE TO BE RETURNED TO HIS ROYAL EMINENCE, THE CALIPH HOUV-YA-BEN, OF UMBRELLASTAN!
IF IT'S SO VALUABLE IN YOUR COUNTRY WHAT WAS IT DOIN' HERE?
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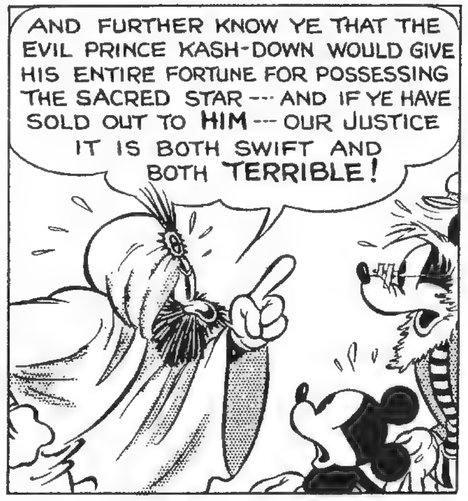
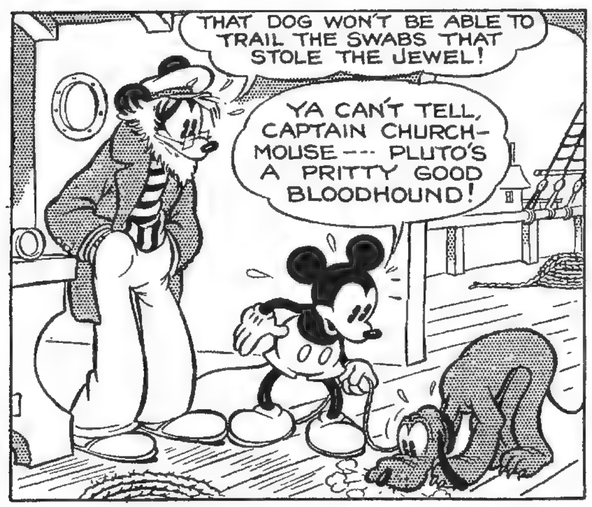
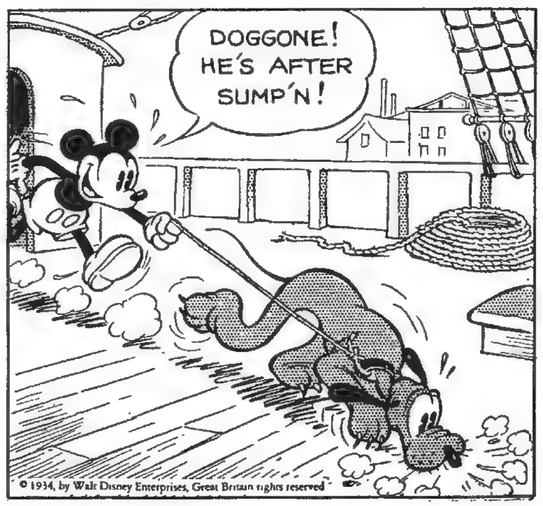
OUR BELOVED LAND WAS ON TOP OF THE DEPTHS OF POVERTY! A RICH MAN HERE WOULD LOAN US GOLD BUT AS SECURITY HE WOULD TAKE NAUGHT BUT OUR STAR, KNOWING, THE KNAVE, THAT IT WOULD BE CERTAINLY REDEEM'!


AND FURTHER KNOW YE THAT THE EVIL PRINCE KASH-DOWN WOULD GIVE HIS ENTIRE FORTUNE FOR POSSESSING THE SACRED STAR --- AND IF YE HAVE SOLD OUT TO HIM --- OUR JUSTICE IT IS BOTH SWIFT AND BOTH TERRIBLE!

W-WHAT D'YE THINK, MICKEY-- DO THEY MEAN IT?
I-I THINK WE B-BETTER GET BACK THE JEWEL— SOMEHOW!
WALT DISNEY


THAT DOG WON'T BE ABLE TO TRAIL THE SWABS THAT STOLE THE JEWEL!
YA CAN'T TELL, CAPTAIN CHURCH-MOUSE --- PLUTO'S A PRITTY GOOD BLOODHOUND!


DOGGONE! HE'S AFTER SUMP'N!
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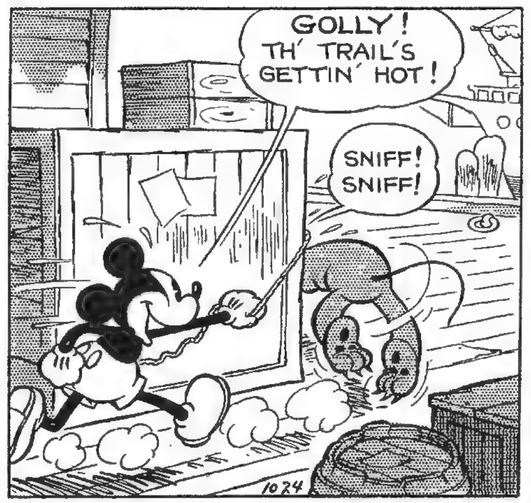
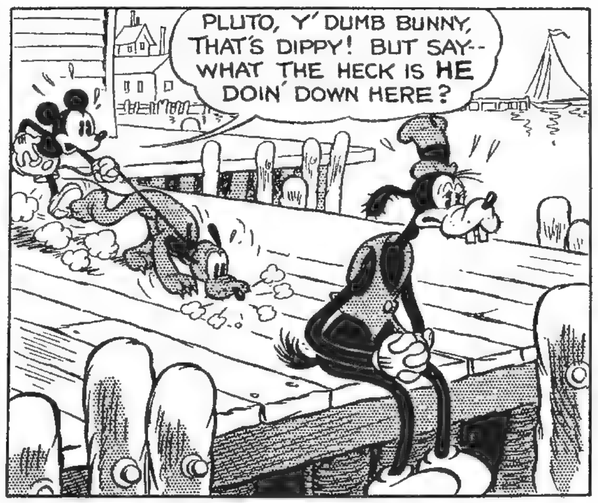
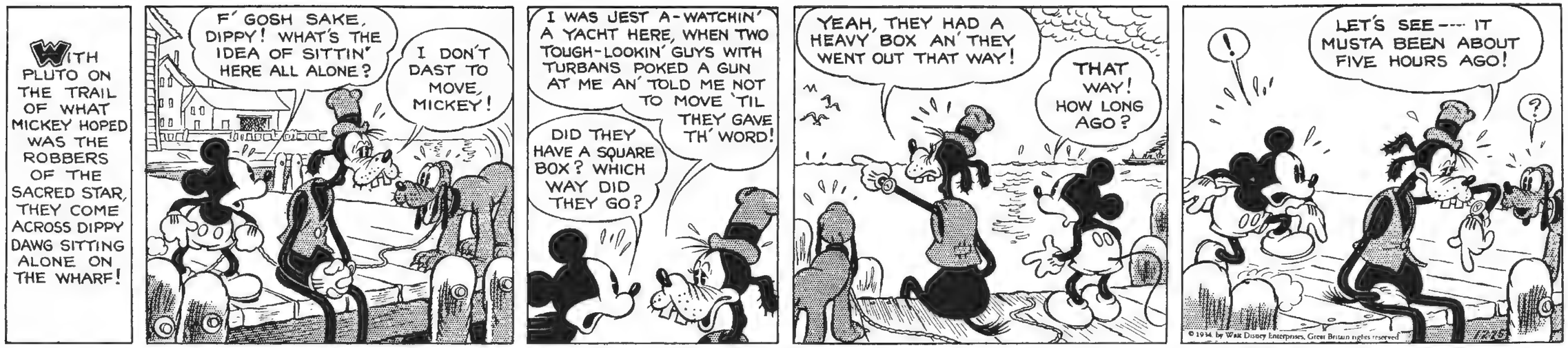
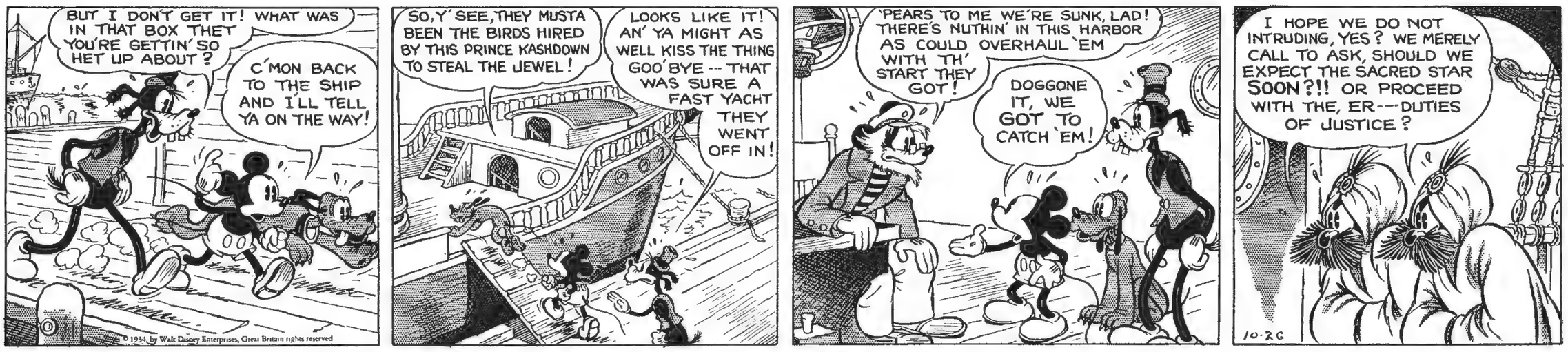
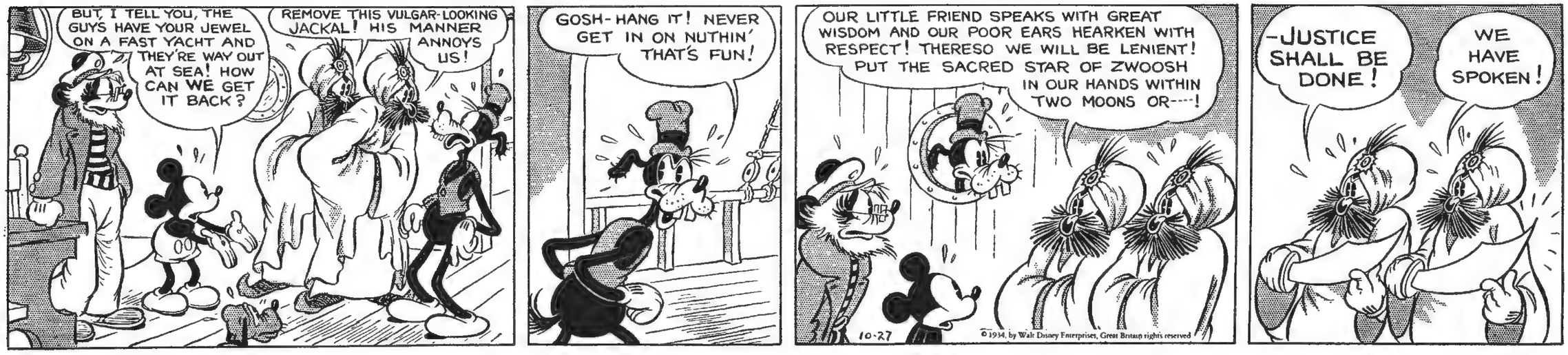

GOLLY! TH' TRAIL'S GETTIN' HOT!
SNIFF! SNIFF!
1024

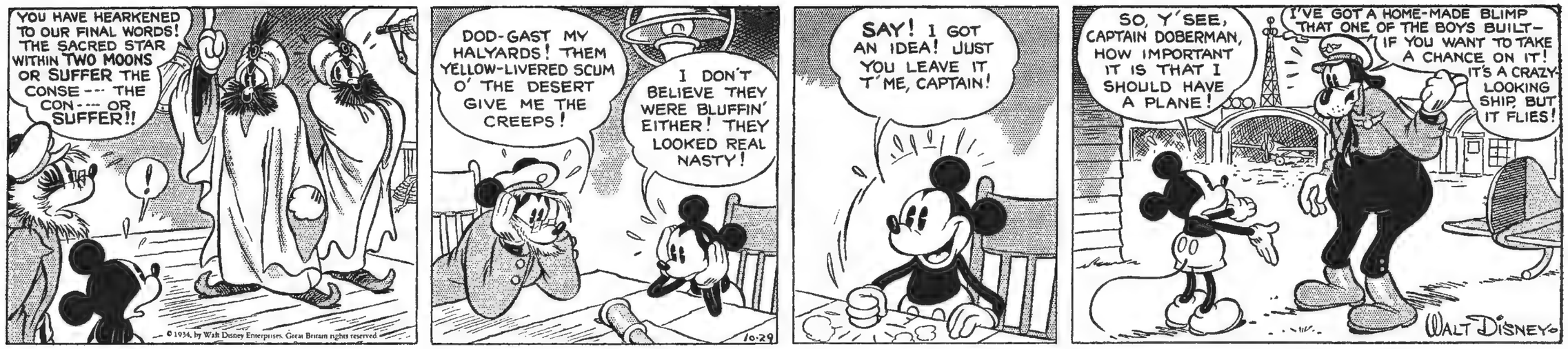

PLUTO, Y' DUMB BUNNY, THAT'S DIPPY! BUT SAY-- WHAT THE HECK IS HE DOIN' DOWN HERE?







108. THE SACRED JEWEL


YOU HAVE HEARKENED TO OUR FINAL WORDS! THE SACRED STAR WITHIN TWO MOONS OR SUFFER THE CONSE--- THE CON---- OR SUFFER!!
!
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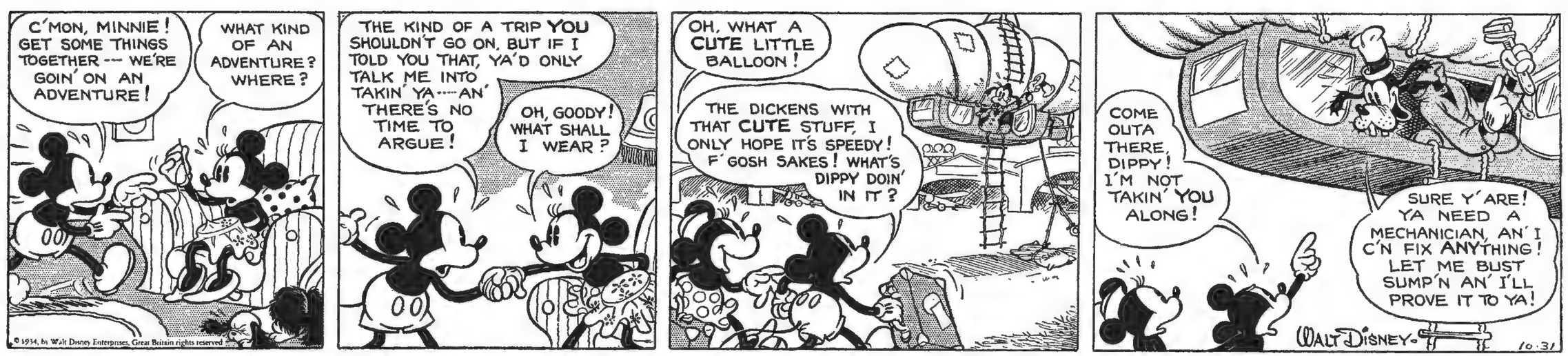
DOD-GAST MY HALYARDS! THEM YELLOW-LIVERED SCUM O' THE DESERT GIVE ME THE CREEPS!
I DON'T BELIEVE THEY WERE BLUFFIN' EITHER! THEY LOOKED REAL NASTY!
10-29
SAY! I GOT AN IDEA! JUST YOU LEAVE IT T'ME, CAPTAIN!
SO, Y'SEE, CAPTAIN DOBERMAN, HOW IMPORTANT IT IS THAT I SHOULD HAVE A PLANE!
I'VE GOT A HOME-MADE BLIMP THAT ONE OF THE BOYS BUILT— IF YOU WANT TO TAKE A CHANCE ON IT! IT'S A CRAZY-LOOKING SHIP, BUT IT FLIES!
WALT DISNEY

IN AN ATTEMPT TO CATCH THE ROBBERS OF THE SACRED STAR, WHO ARE FAR OUT AT SEA, MICKEY GOES TO THE AIRPORT AND ENLISTS THE AID OF HIS FRIEND, CAPTAIN DOBERMAN!
I'M SORRY THAT THIS IS THE BEST SHIP I CAN OFFER YOU, BUT IT'S YOURS IF YOU WANT IT!
OH, SAY! THAT WILL DO SWELL! I'LL BE BACK AS SOON AS I GET SOME THINGS AND PICK UP CAPTAIN CHURCH-MOUSE!
IT'S ALL FIXED, CAPTAIN! PACK A GRIP IN A HURRY--- WE'RE GOIN' AFTER 'EM IN AN AIRSHIP!
VERY SORRY, BUT WE CANNOT SUFFER THE MOST HIGHLY REVERED CAPTAIN TO RIDE THE AIRSHIP! HE IS QUITE ESSENTIAL TO BE AMONG US ----- IN CASE ---- !!
YE BLASTED SON-OF-A-SEACOOK!
!
ALL RIGHT, THEN! I'LL GO ALONE ----- Y' BIG PALOOKAS!
10-30


C'MON, MINNIE! GET SOME THINGS TOGETHER --- WE'RE GOIN' ON AN ADVENTURE!
WHAT KIND OF AN ADVENTURE? WHERE?
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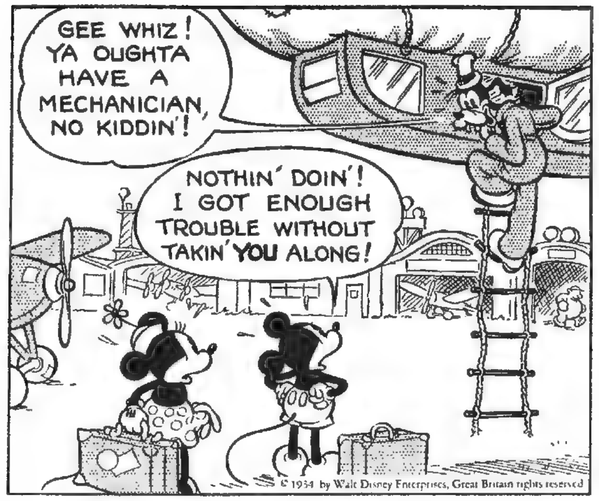
THE KIND OF A TRIP YOU SHOULDN'T GO ON. BUT IF I TOLD YOU THAT, YA'D ONLY TALK ME INTO TAKIN' YA---- AN' THERE'S NO TIME TO ARGUE!
OH, GOODY! WHAT SHALL I WEAR?
OH, WHAT A CUTE LITTLE BALLOON!
THE DICKENS WITH THAT CUTE STUFF, I ONLY HOPE IT'S SPEEDY! F'GOSH SAKES! WHAT'S DIPPY DOIN' IN IT?
COME OUTA THERE, DIPPY! I'M NOT TAKIN' YOU ALONG!
SURE Y'ARE! YA NEED A MECHANICIAN, AN' I C'N FIX ANYTHING! LET ME BUST SUMP'N AN' I'LL PROVE IT TO YA!
WALT DISNEY
10-31


GEE WHIZ! YA OUGHTA HAVE A MECHANICIAN, NO KIDDIN'!
NOTHIN' DOIN'! I GOT ENOUGH TROUBLE WITHOUT TAKIN' YOU ALONG!
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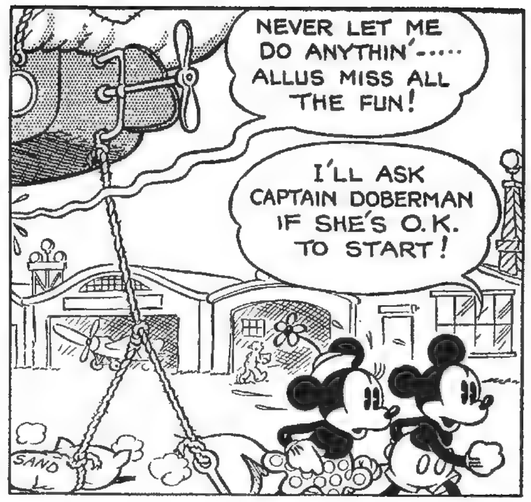
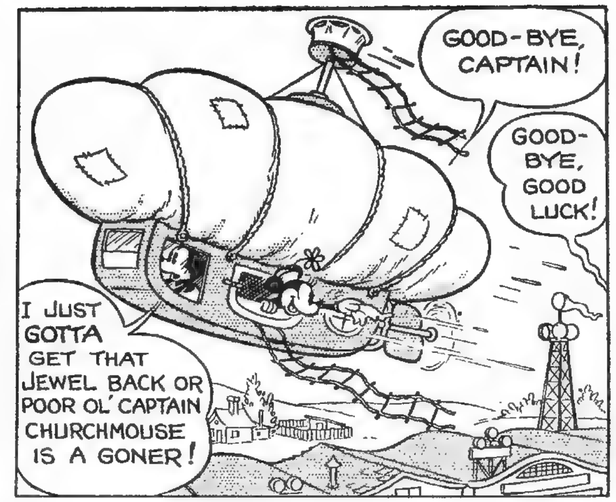
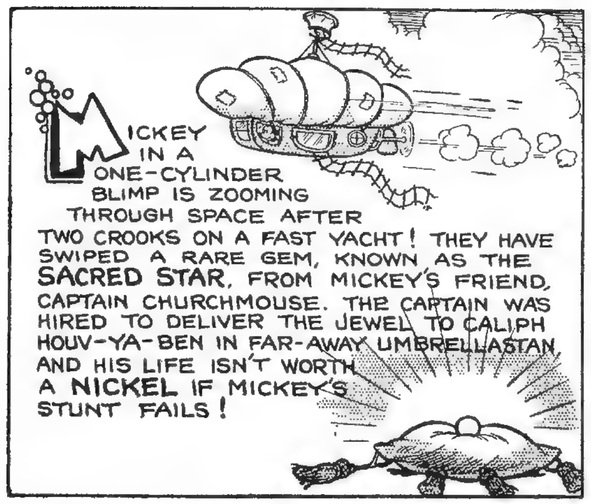
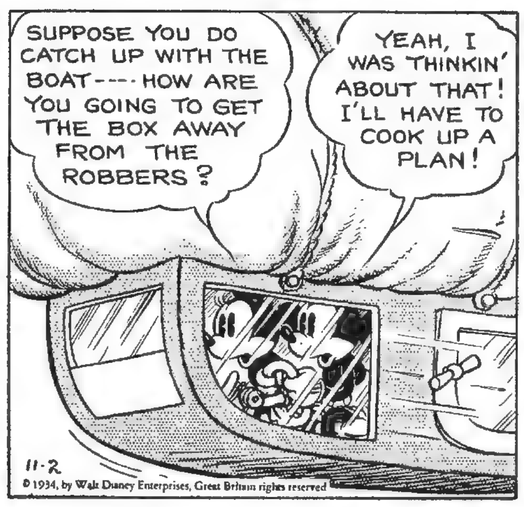

NEVER LET ME DO ANYTHIN'..... ALLUS MISS ALL THE FUN!
I'LL ASK CAPTAIN DOBERMAN IF SHE'S O.K. TO START!
SAND

GEE, I HOPE SHE'LL BE SPEEDY!
YOU'LL FIND IT A PRETTY FAST BLIMP, MICKEY! YOU OUGHT TO CATCH THE ROBBERS IN MID-OCEAN!
WALT DISNEY
11-1


GOOD-BYE, CAPTAIN!
GOOD-BYE, GOOD LUCK!
I JUST GOTTA GET THAT JEWEL BACK OR POOR OL' CAPTAIN CHURCHMOUSE IS A GONER!


MICKEY IN A ONE-CYLINDER BLIMP IS ZOOMING THROUGH SPACE AFTER TWO CROOKS ON A FAST YACHT! THEY HAVE SWIPED A RARE GEM, KNOWN AS THE SACRED STAR, FROM MICKEY'S FRIEND, CAPTAIN CHURCHMOUSE. THE CAPTAIN WAS HIRED TO DELIVER THE JEWEL TO CALIPH HOUV-YA-BEN IN FAR-AWAY UMBRELLASTAN AND HIS LIFE ISN'T WORTH A NICKEL IF MICKEY'S STUNT FAILS!


SUPPOSE YOU DO CATCH UP WITH THE BOAT---HOW ARE YOU GOING TO GET THE BOX AWAY FROM THE ROBBERS?
YEAH, I WAS THINKIN' ABOUT THAT! I'LL HAVE TO COOK UP A PLAN!
11-2
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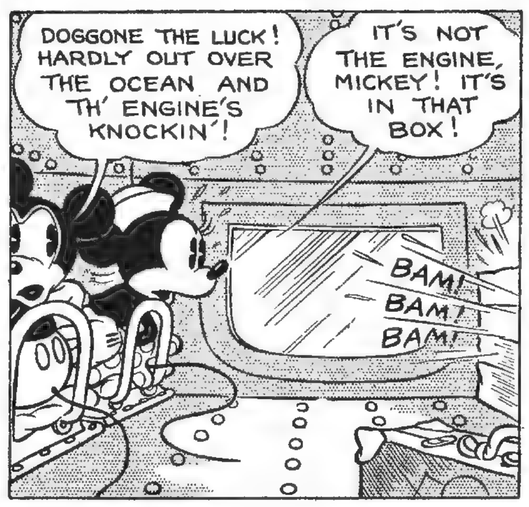
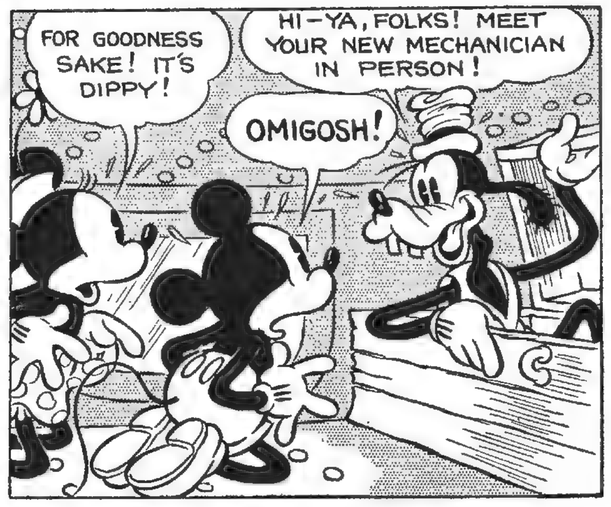
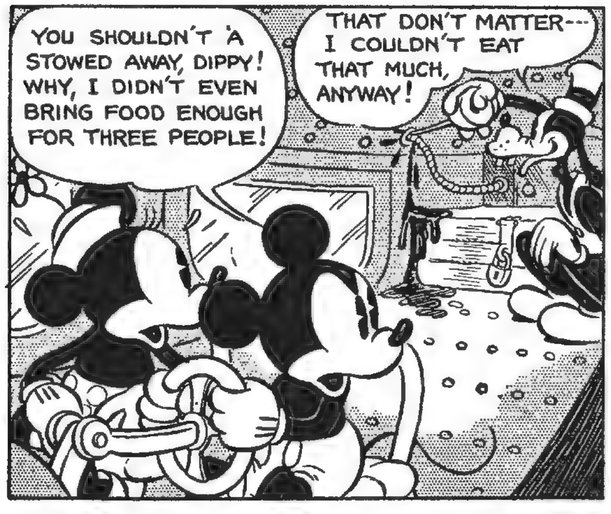
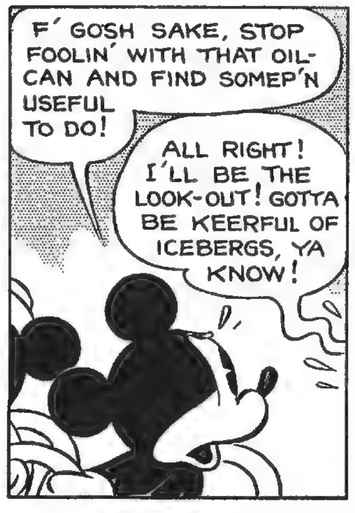
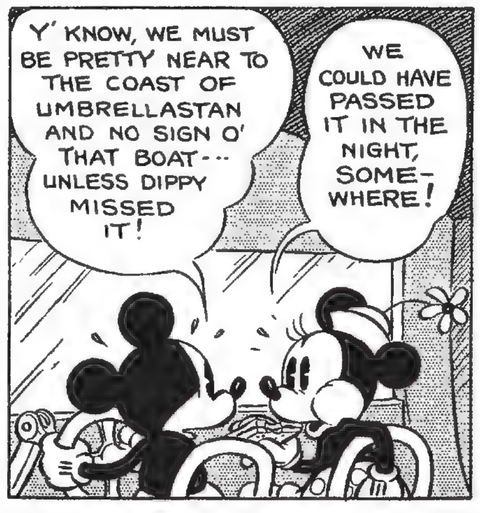

DOGGONE THE LUCK! HARDLY OUT OVER THE OCEAN AND TH' ENGINE'S KNOCKIN'!
IT'S NOT THE ENGINE, MICKEY! IT'S IN THAT BOX!
BAM! BAM! BAM!

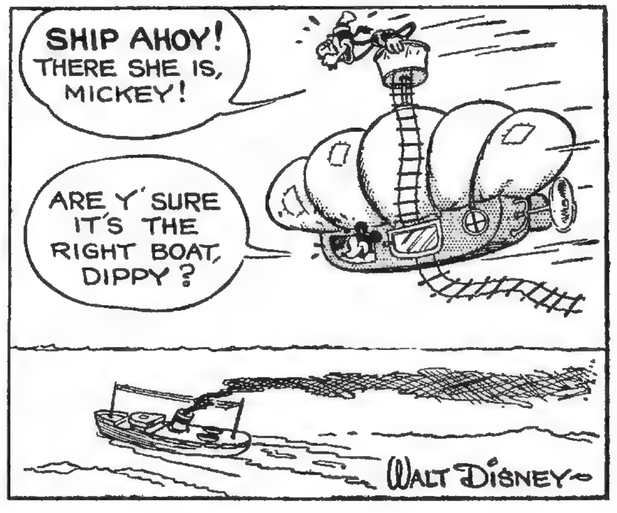

FOR GOODNESS SAKE! IT'S DIPPY!
HI-YA, FOLKS! MEET YOUR NEW MECHANICIAN IN PERSON!
OMIGOSH!

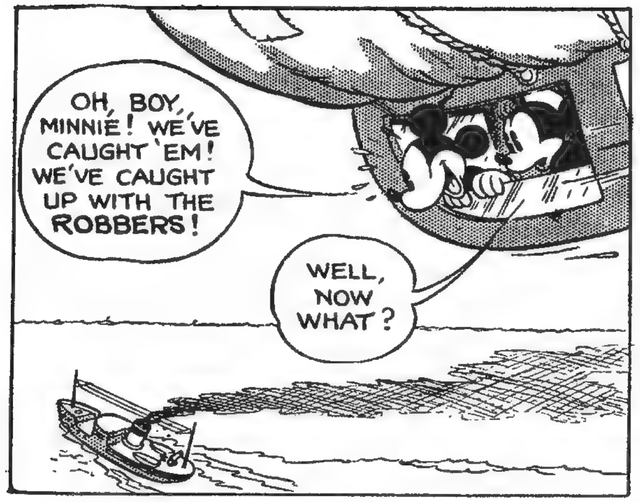

YOU SHOULDN'T 'A STOWED AWAY, DIPPY! WHY, I DIDN'T EVEN BRING FOOD ENOUGH FOR THREE PEOPLE!
THAT DON'T MATTER--- I COULDN'T EAT THAT MUCH, ANYWAY!


F' GOSH SAKE, STOP FOOLIN' WITH THAT OIL-CAN AND FIND SOMEP'N USEFUL TO DO!
ALL RIGHT! I'LL BE THE LOOK-OUT! GOTTA BE KEERFUL OF ICEBERGS, YA KNOW!

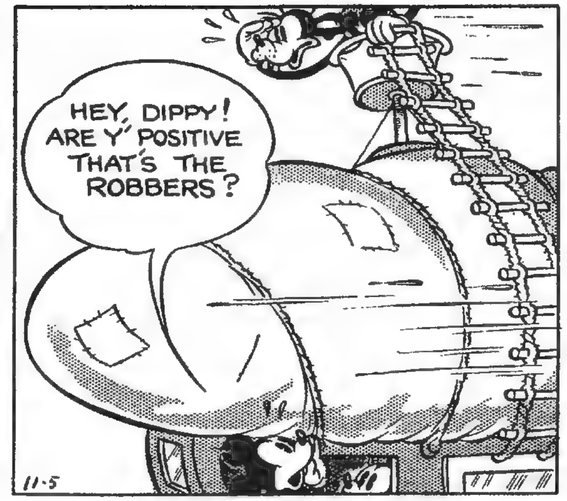
SEVERAL DAYS LATER.
11-3

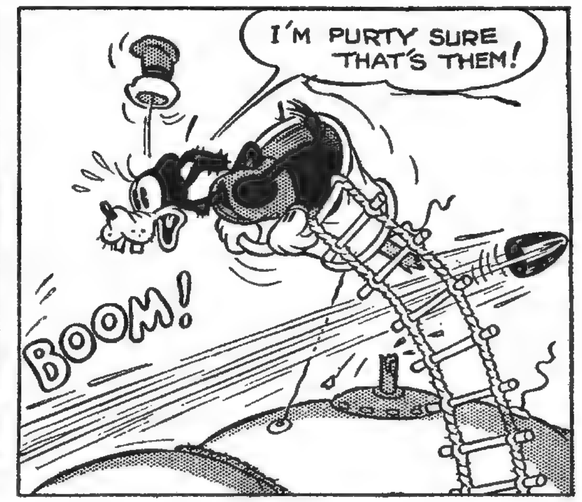

Y' KNOW, WE MUST BE PRETTY NEAR TO THE COAST OF UMBRELLASTAN AND NO SIGN O' THAT BOAT--- UNLESS DIPPY MISSED IT!
WE COULD HAVE PASSED IT IN THE NIGHT, SOME-WHERE!

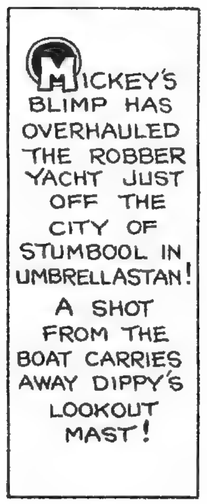

SHIP AHOY! THERE SHE IS, MICKEY!
ARE Y' SURE IT'S THE RIGHT BOAT, DIPPY?
WALT DISNEY

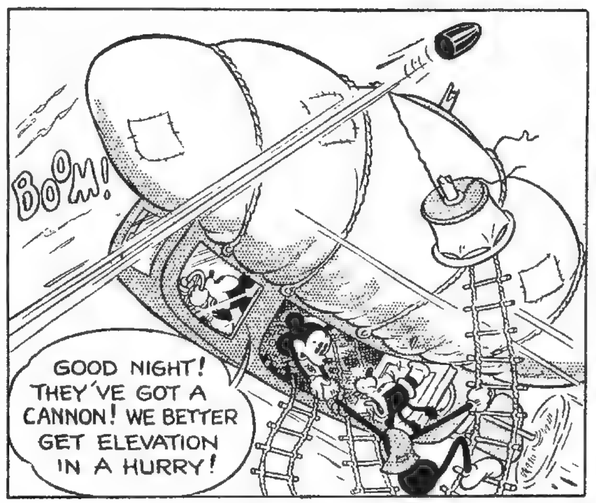

OH, BOY, MINNIE! WE'VE CAUGHT 'EM! WE'VE CAUGHT UP WITH THE ROBBERS!
WELL, NOW WHAT?

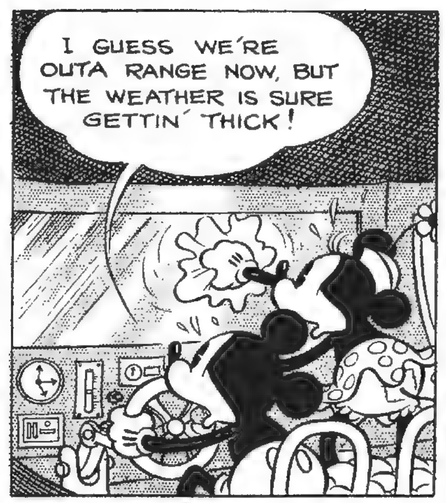
THAT'S THE HECK OF IT! NOW WE'VE CAUGHT 'EM, I CAN'T SEE ANY WAY TO GET THE DOGGONE JEWEL!
MAYBE THAT'S NOT THE RIGHT BOAT, ANYWAY!


HEY, DIPPY! ARE Y' POSITIVE THAT'S THE ROBBERS?
11-5

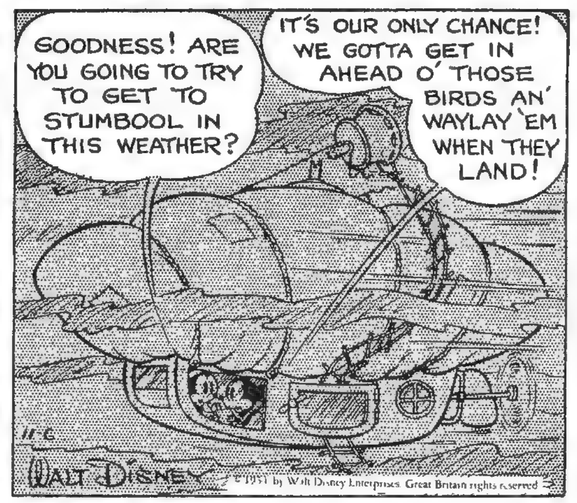

I'M PURTY SURE THAT'S THEM!
BOOM!


MICKEY'S BLIMP HAS OVERHAULED THE ROBBER YACHT JUST OFF THE CITY OF STUMBOOL IN UMBRELLASTAN!
A SHOT FROM THE BOAT CARRIES AWAY DIPPY'S LOOKOUT MAST!


BOOM!
GOOD NIGHT! THEY'VE GOT A CANNON! WE BETTER GET ELEVATION IN A HURRY!


I GUESS WE'RE OUTA RANGE NOW, BUT THE WEATHER IS SURE GETTIN' THICK!

LOOKOUT REPORTIN', CAP! THERE'S A DICKENS OF A FOG ALL AROUND US!
THANKS, DIPPY, I KINDA SUSPECTED IT! WELL, IF OUR INSTRUMENTS ARE OKE WE'LL GET TO STUMBOOL JUST THE SAME!


GOODNESS! ARE YOU GOING TO TRY TO GET TO STUMBOOL IN THIS WEATHER?
IT'S OUR ONLY CHANCE! WE GOTTA GET IN AHEAD O' THOSE BIRDS AN' WAYLAY 'EM WHEN THEY LAND!
WALT DISNEY
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WE JUST GOTTA GET IN AHEAD O' THAT BOAT AND AMBUSH THE ROBBERS WHEN THEY LAND!
HOWEVER CAN YOU FIND THE CITY IN THIS AWFUL FOG?
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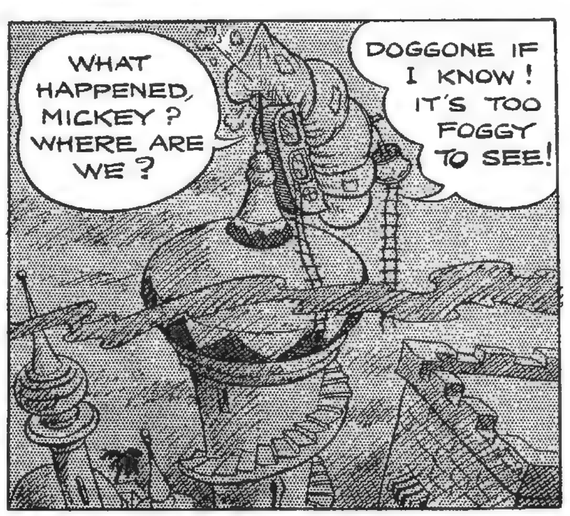
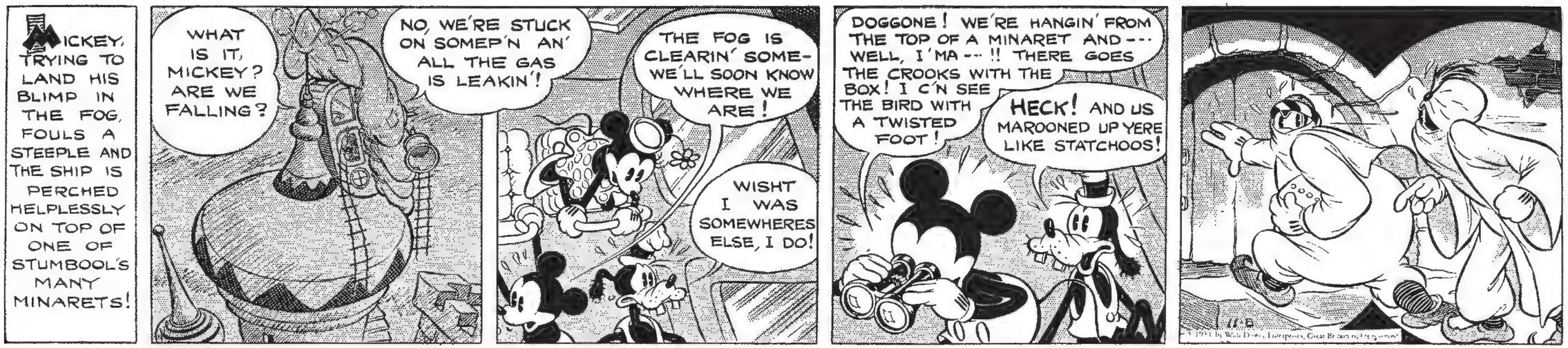
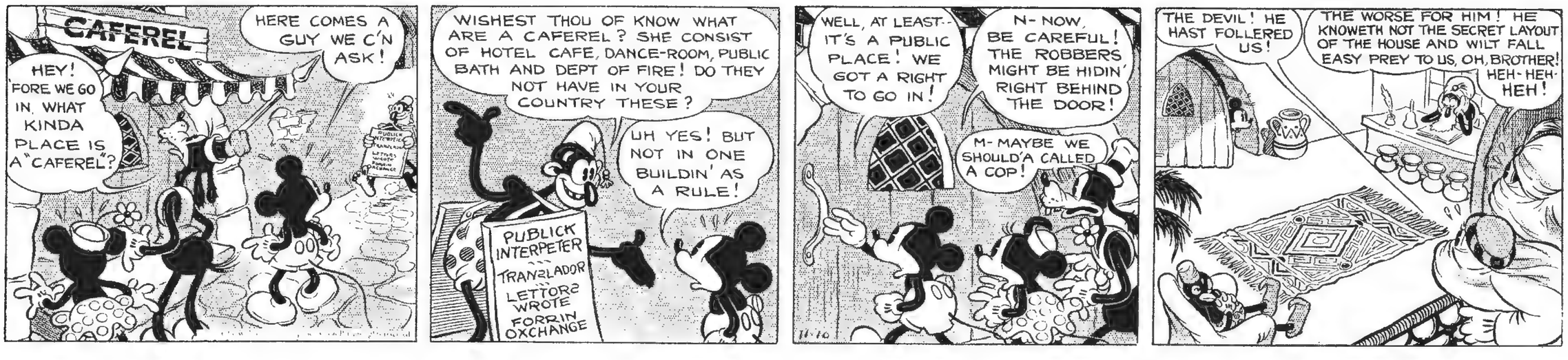
ACCORDIN' TO THE INSTRUMENTS, WE'RE OVER STUMBOOL RIGHT NOW, SO HERE GOES F'R TRYIN' TO LAND!

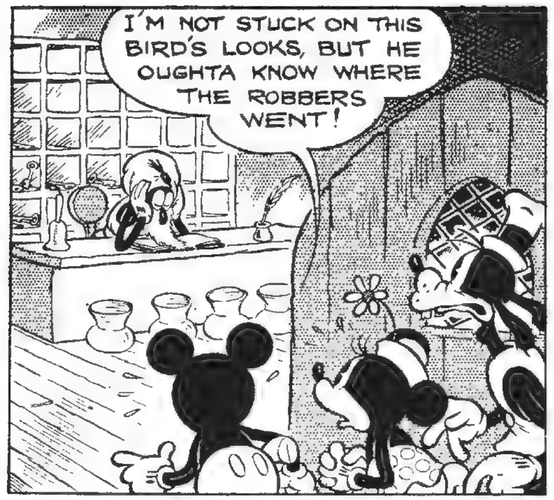
GOSH DARN! WE HIT SOMEP'N!
PHSS-EEE-EU--
WE GOT A PUNCTURE-- DURN IT!

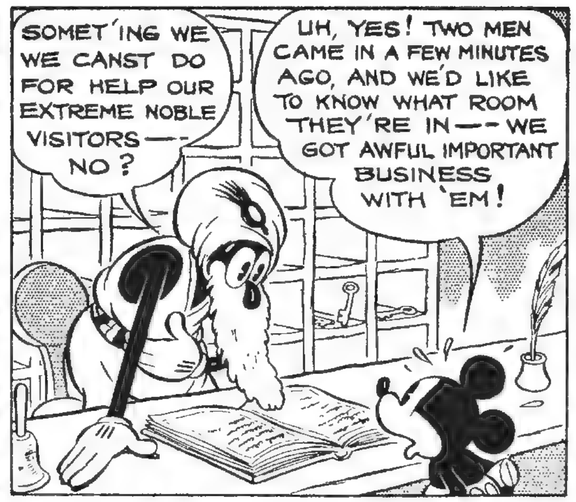

WHAT HAPPENED, MICKEY? WHERE ARE WE?
DOGGONE IF I KNOW! IT'S TOO FOGGY TO SEE!

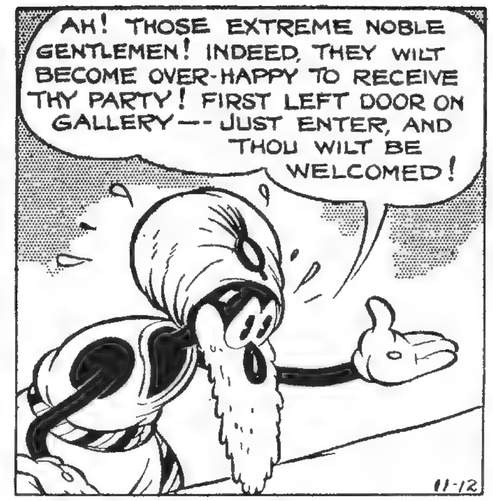

MICKEY, TRYING TO LAND HIS BLIMP IN THE FOG, FOULS A STEEPLE AND THE SHIP IS PERCHED HELPLESSLY ON TOP OF ONE OF STUMBOOL'S MANY MINARETS!
WHAT IS IT, MICKEY? ARE WE FALLING?
NO, WE'RE STUCK ON SOMEP'N AN' ALL THE GAS IS LEAKIN'!
THE FOG IS CLEARIN' SOME- WE'LL SOON KNOW WHERE WE ARE!
WISHT I WAS SOMEWHERES ELSE, I DO!
DOGGONE! WE'RE HANGIN' FROM THE TOP OF A MINARET AND --- WELL, I'MA --- !! THERE GOES THE CROOKS WITH THE BOX! I C'N SEE THE BIRD WITH A TWISTED FOOT!
HECK! AND US MAROONED UP YERE LIKE STATCHOOS!

C'MON! I GOTTA GET TO THAT BUILDING BEFORE TH' ROBBERS GET AWAY!
HERE! TAKE THIS -- AND USE IT TOO, IF Y' GET INTO A JAM!
MY--MY GOODNESS! I CAN'T SHOOT PEOPLE!
CAFEREL
THINKEST THOU WE HAST BEEN SEEN, BROTHER MUGGA-BEEHR?
NAY BROTHER SOUHRMUSH, METHINKS WE HAST SLIPPED ONE OVER ON THE LITTLE RAT!
CAFEREL
THEY WENT IN THERE! WE'LL CORNER'EM SOME-WHERE!
GOSH! I HOPE THEY AIN'T A'GOIN' TO RESENT IT!
WALT DISNEY


CAFEREL
HEY! 'FORE WE GO IN, WHAT KINDA PLACE IS A "CAFEREL"?
HERE COMES A GUY WE C'N ASK!
WISHEST THOU OF KNOW WHAT ARE A CAFEREL? SHE CONSIST OF HOTEL CAFE, DANCE-ROOM, PUBLIC BATH AND DEPT OF FIRE! DO THEY NOT HAVE IN YOUR COUNTRY THESE?
UH YES! BUT NOT IN ONE BUILDIN' AS A RULE!
PUBLICK INTERPETER
TRANZLADOR
LETTORZ WROTE
FORRIN OXCHANGE
WELL, AT LEAST-- IT'S A PUBLIC PLACE! WE GOT A RIGHT TO GO IN!
N- NOW, BE CAREFUL! THE ROBBERS MIGHT BE HIDIN' RIGHT BEHIND THE DOOR!
M- MAYBE WE SHOULD'A CALLED A COP!
THE DEVIL! HE HAST FOLLERED US!
THE WORSE FOR HIM! HE KNOWETH NOT THE SECRET LAYOUT OF THE HOUSE AND WILT FALL EASY PREY TO US, OH, BROTHER! HEH-HEH-HEH!


I'M NOT STUCK ON THIS BIRD'S LOOKS, BUT HE OUGHTA KNOW WHERE THE ROBBERS WENT!


SOMET'ING WE WE CANST DO FOR HELP OUR EXTREME NOBLE VISITORS — NO?
UH, YES! TWO MEN CAME IN A FEW MINUTES AGO, AND WE'D LIKE TO KNOW WHAT ROOM THEY'RE IN — WE GOT AWFUL IMPORTANT BUSINESS WITH 'EM!


AH! THOSE EXTREME NOBLE GENTLEMEN! INDEED, THEY WILT BECOME OVER-HAPPY TO RECEIVE THY PARTY! FIRST LEFT DOOR ON GALLERY — JUST ENTER, AND THOU WILT BE WELCOMED!
11-12

THERE'S SOMETHING ABOUT THIS I DON'T LIKE!
YOU AN' ME BOTH, B'GOSH!
WELL — NO SENSE IN STANDIN' HERE! WE JUST GOTTA TAKE THE PLUNGE!
WALT DISNEY
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TRAILING THE ROBBERS OF THE SACRED STAR TO THEIR HIDE-OUT, MICKEY, MINNIE AND DIPPY ENTER THE ROOM WHERE THE SCOUNDRELS ARE SUPPOSED TO BE — BUT — ??

B-BET THEY'RE S-SCARED OF US, THEY ARE I BET!
F'GOSH SAKES! EMPTY!
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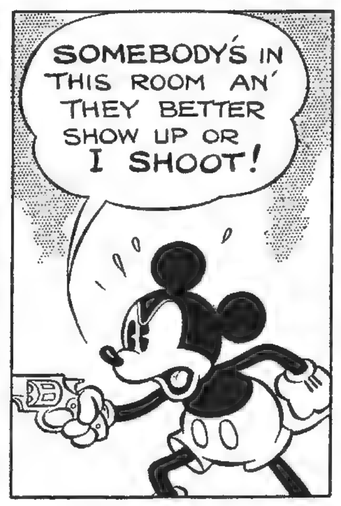
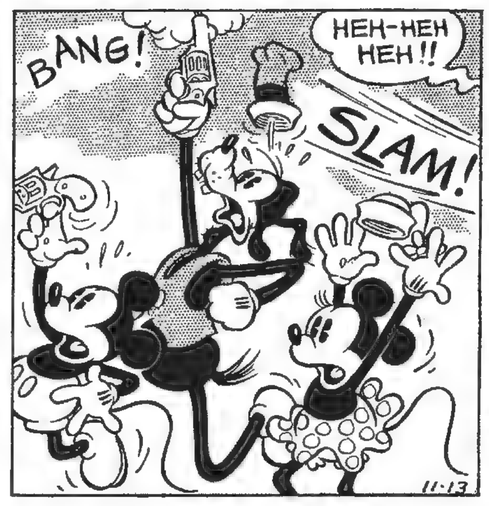
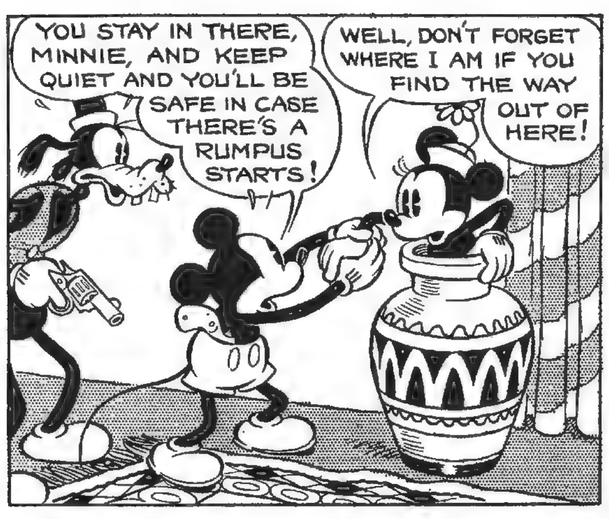
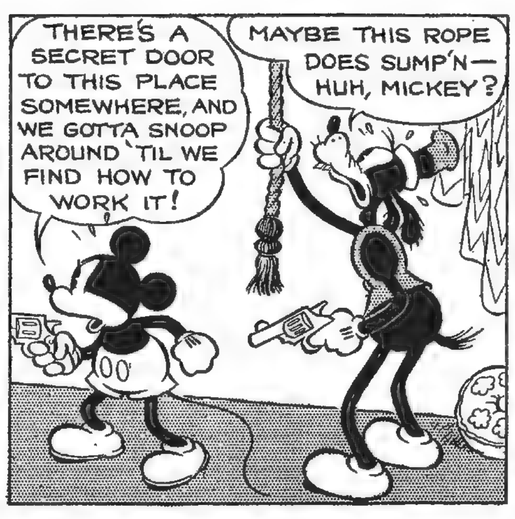

SOMEBODY'S IN THIS ROOM AN' THEY BETTER SHOW UP OR I SHOOT!


BANG!
HEH-HEH HEH!!
SLAM!
11-13

OH, DEAR! OH, DEAR! WE'RE PRISONERS! WHAT CAN WE DO, NOW?
THERE MUS' BE A SECRET DOOR ALONG HERE SOMEWHERE — 'F I C'N FIND IT!
WALT DISNEY


YOU STAY IN THERE, MINNIE, AND KEEP QUIET AND YOU'LL BE SAFE IN CASE THERE'S A RUMPUS STARTS!
WELL, DON'T FORGET WHERE I AM IF YOU FIND THE WAY OUT OF HERE!


THERE'S A SECRET DOOR TO THIS PLACE SOMEWHERE, AND WE GOTTA SNOOP AROUND 'TIL WE FIND HOW TO WORK IT!
MAYBE THIS ROPE DOES SUMP'N — HUH, MICKEY?

EEEEEEEK!!
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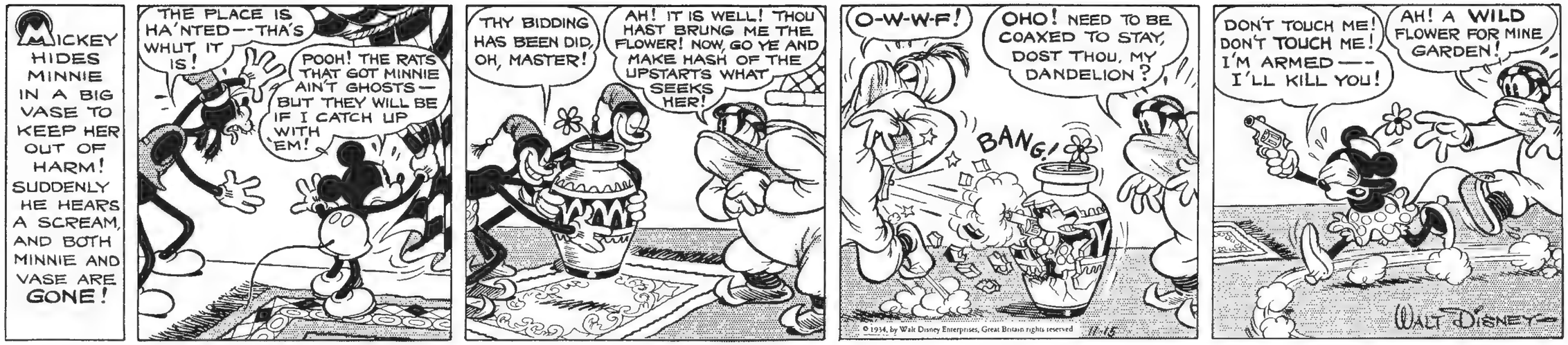
IT'S ALL RIGHT, MINNIE, WE'RE NOT HURT — F'R GOSH — TH' VASE IS GONE! THEY'VE GOT HER!
WALT DISNEY


MICKEY HIDES MINNIE IN A BIG VASE TO KEEP HER OUT OF HARM! SUDDENLY HE HEARS A SCREAM, AND BOTH MINNIE AND VASE ARE GONE!
THE PLACE IS HA'NTED—THA'S WHUT IT IS!
POOH! THE RATS THAT GOT MINNIE AIN'T GHOSTS—BUT THEY WILL BE IF I CATCH UP WITH 'EM!
THY BIDDING HAS BEEN DID, OH, MASTER!
AH! IT IS WELL! THOU HAST BRUNG ME THE FLOWER! NOW, GO YE AND MAKE HASH OF THE UPSTARTS WHAT SEEKS HER!
O-W-W-F!
OHO! NEED TO BE COAXED TO STAY, DOST THOU, MY DANDELION?
BANG!
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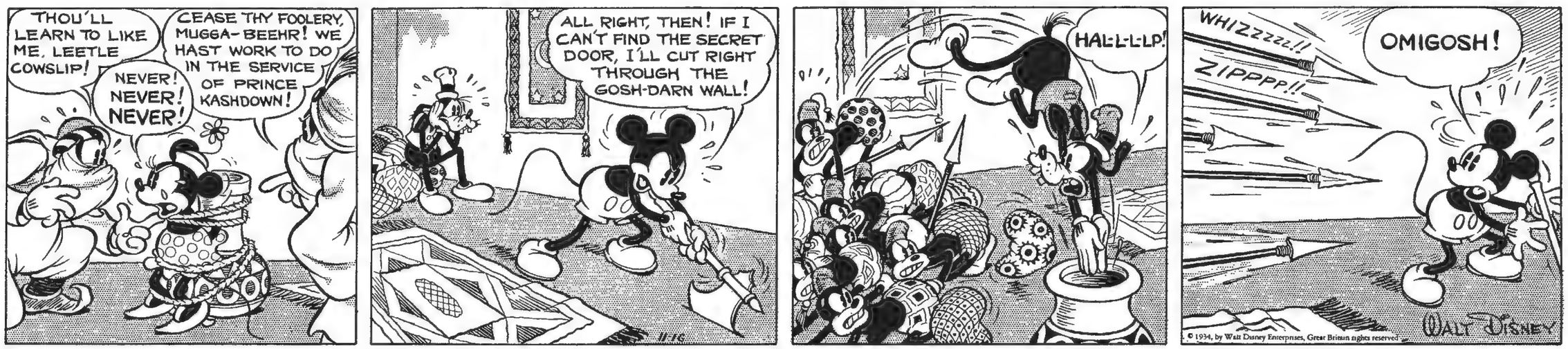
11-15
DON'T TOUCH ME! DON'T TOUCH ME! I'M ARMED—I'LL KILL YOU!
AH! A WILD FLOWER FOR MINE GARDEN!
WALT DISNEY


THOU'LL LEARN TO LIKE ME, LEETLE COWSLIP!
NEVER! NEVER! NEVER!
CEASE THY FOOLERY, MUGGA-BEEHR! WE HAST WORK TO DO IN THE SERVICE OF PRINCE KASHDOWN!
ALL RIGHT, THEN! IF I CAN'T FIND THE SECRET DOOR, I'LL CUT RIGHT THROUGH THE GOSH-DARN WALL!
11-16
HA-L-L-L-LP!
WHIZZZZZ!!
ZIPPPP!!
OMIGOSH!
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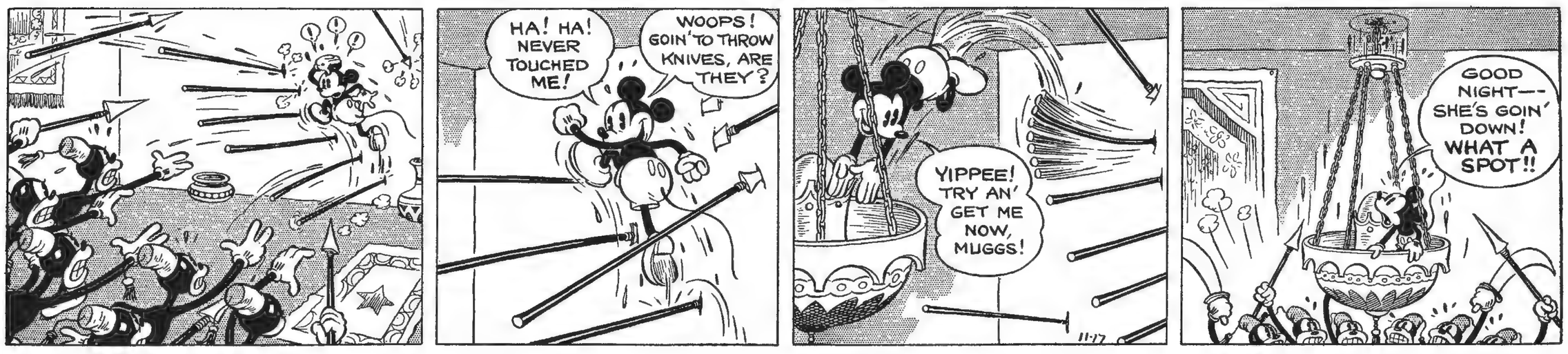
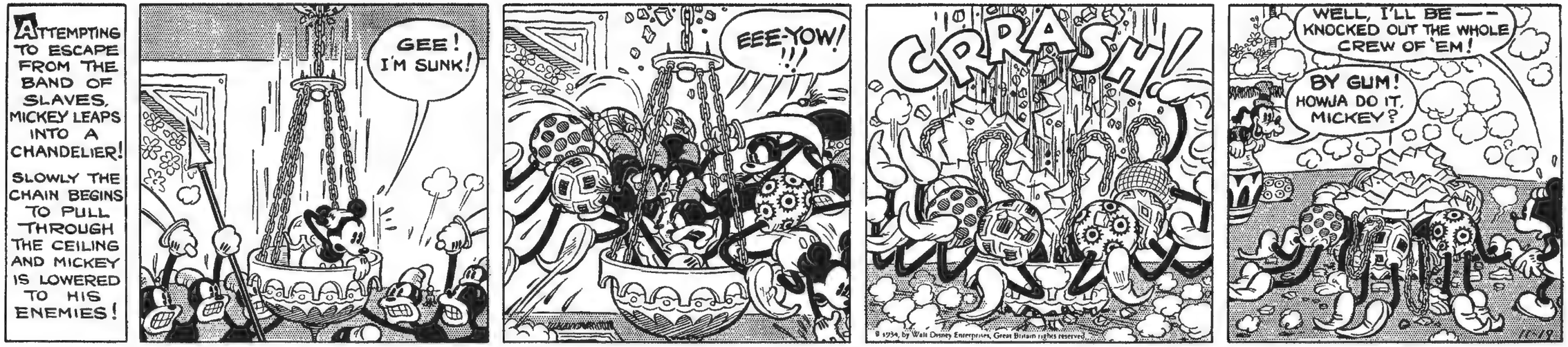
WALT DISNEY


HA! HA! NEVER TOUCHED ME!
WOOPS! GOIN' TO THROW KNIVES, ARE THEY?
YIPPEE! TRY AN' GET ME NOW, MUGGS!
11-17
GOOD NIGHT—SHE'S GOIN' DOWN! WHAT A SPOT!!


ATTEMPTING TO ESCAPE FROM THE BAND OF SLAVES, MICKEY LEAPS INTO A CHANDELIER!
SLOWLY THE CHAIN BEGINS TO PULL THROUGH THE CEILING AND MICKEY IS LOWERED TO HIS ENEMIES!
GEE! I'M SUNK!
EEE-YOW!
CRRASH!
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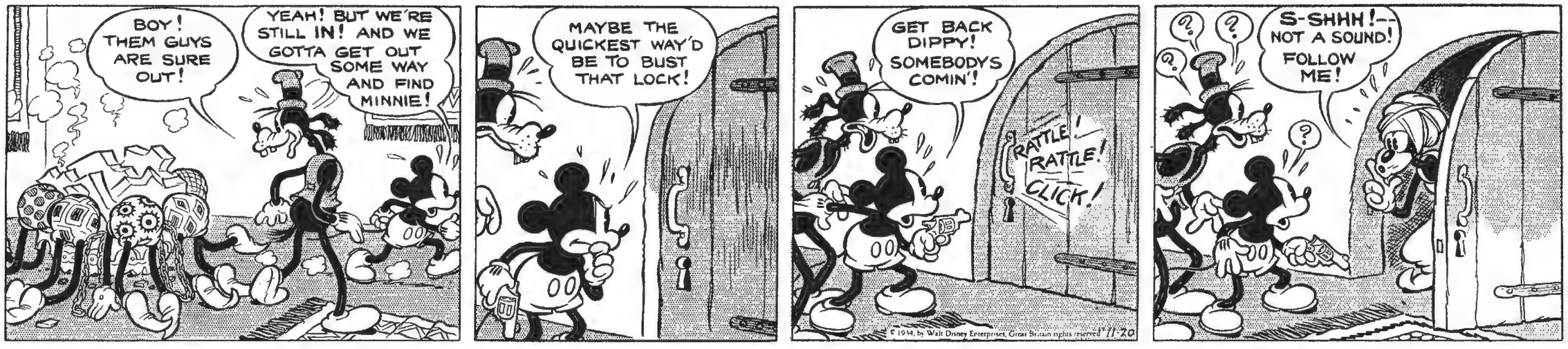
WELL, I'LL BE —— KNOCKED OUT THE WHOLE CREW OF 'EM!
BY GUM! HOWJA DO IT, MICKEY?


BOY! THEM GUYS ARE SURE OUT!
YEAH! BUT WE'RE STILL IN! AND WE GOTTA GET OUT SOME WAY AND FIND MINNIE!
MAYBE THE QUICKEST WAY'D BE TO BUST THAT LOCK!
GET BACK DIPPY! SOMEBODYS COMIN'!
RATTLE! RATTLE! CLICK!
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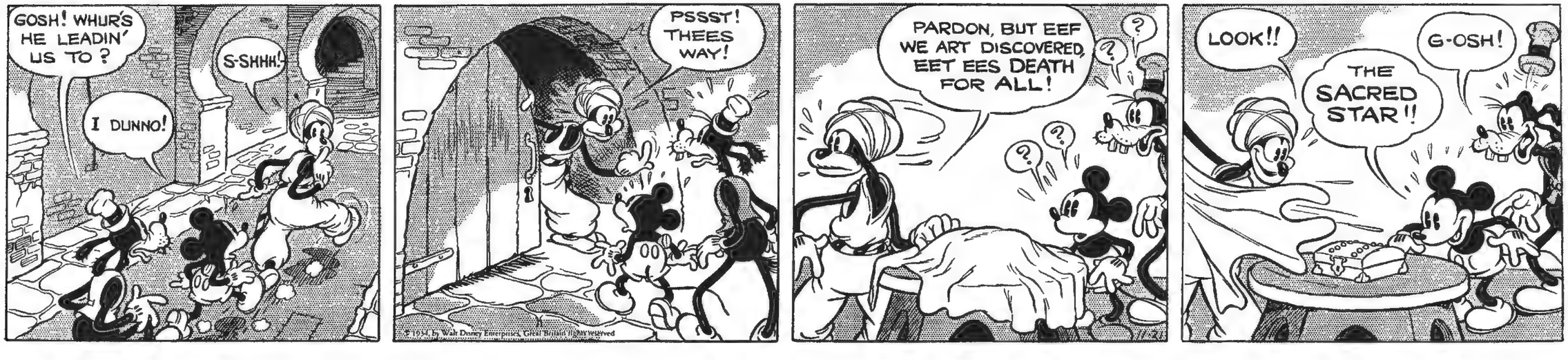
S-SHHH!-- NOT A SOUND! FOLLOW ME!


GOSH! WHUR'S HE LEADIN' US TO?
I DUNNO!
S-SHHH!
PSSST! THEES WAY!
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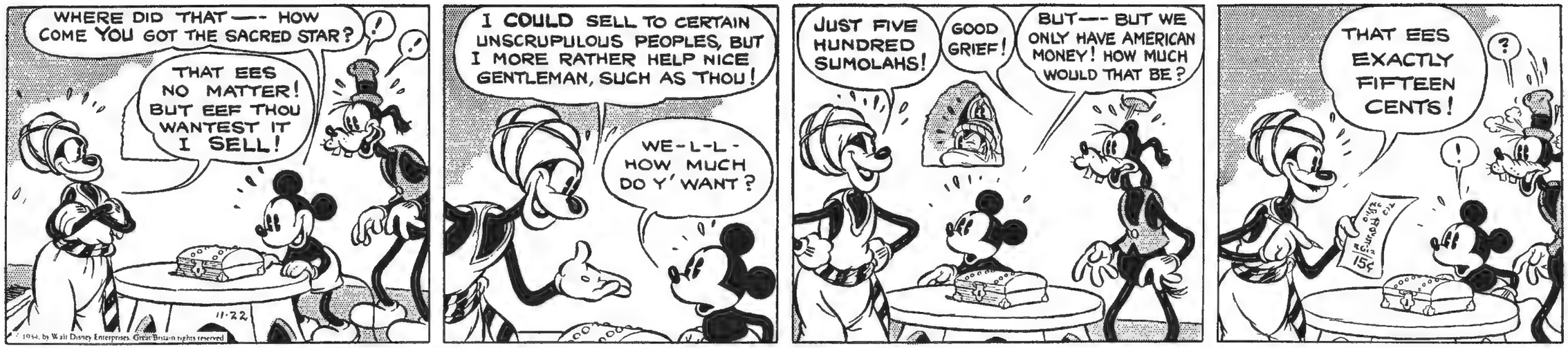
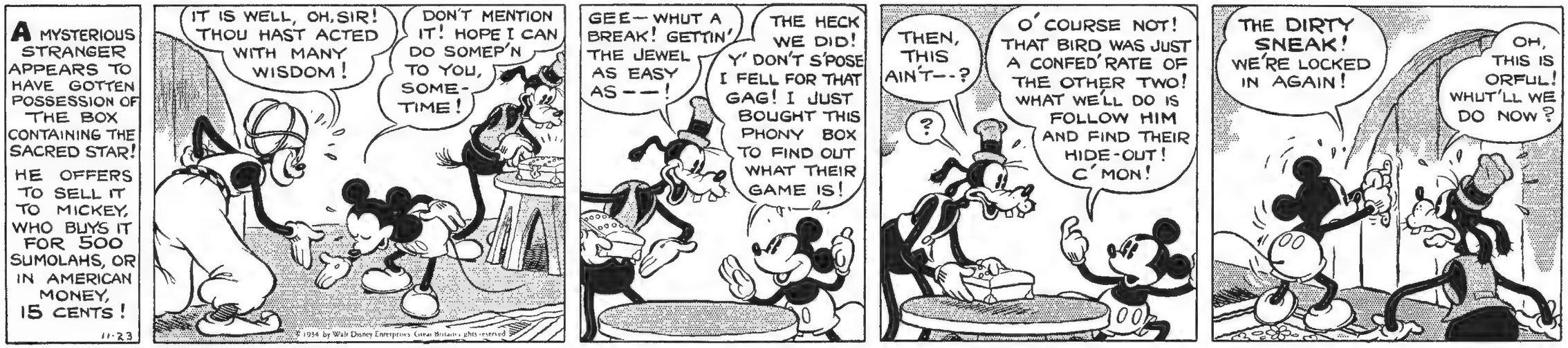
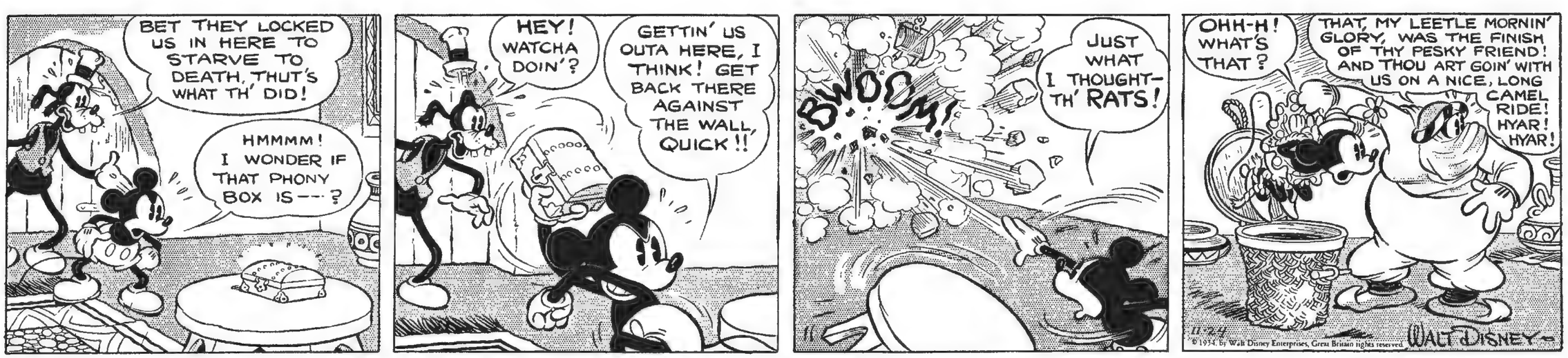
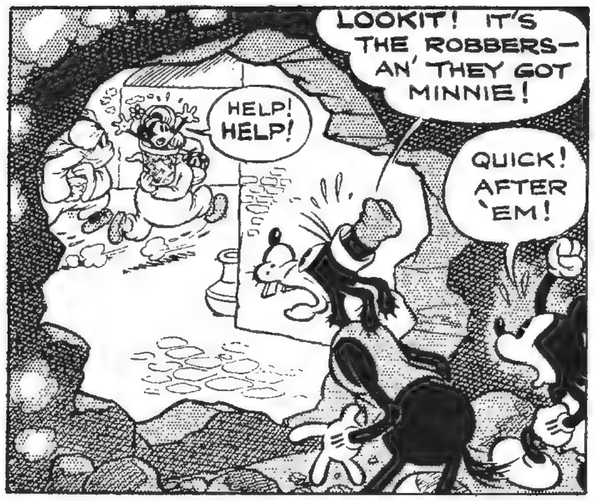
PARDON, BUT EEF WE ART DISCOVERED, EET EES DEATH FOR ALL!
LOOK!!
THE SACRED STAR!!
G-OSH!

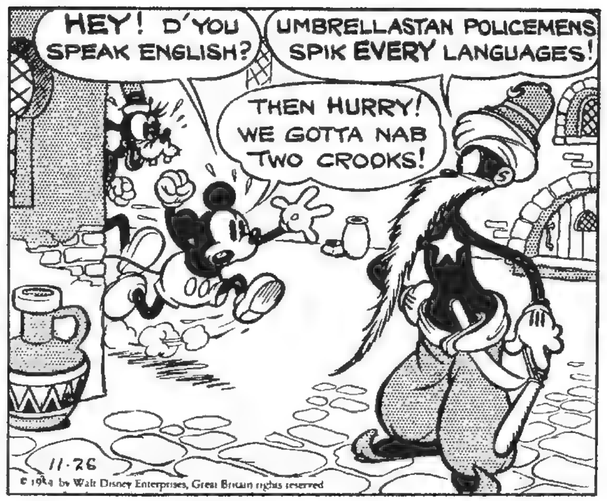


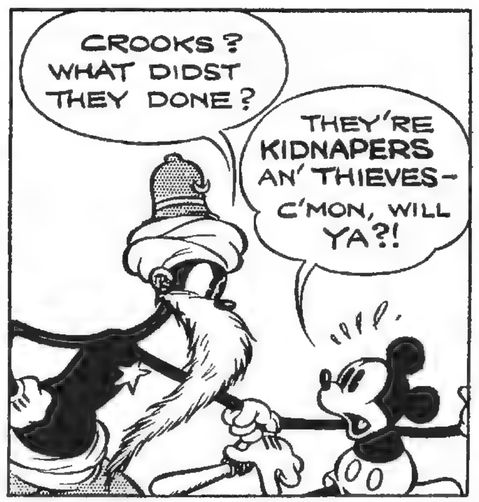


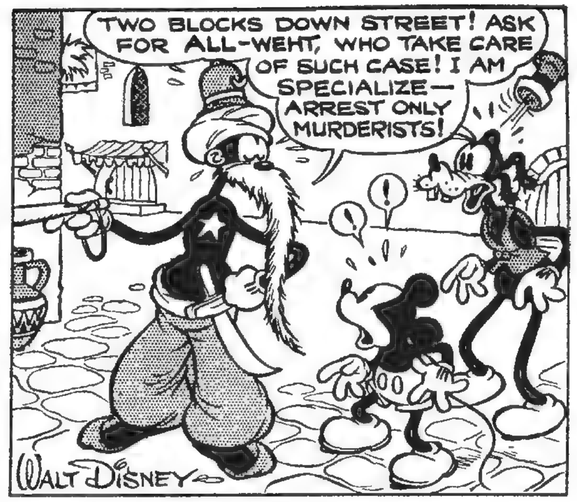


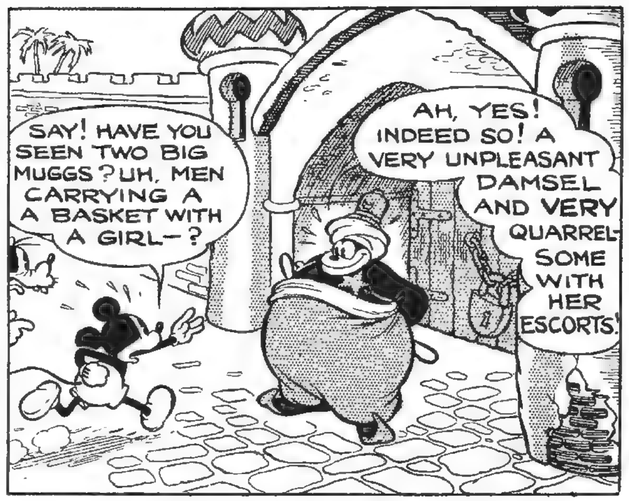
116. THE SACRED JEWEL

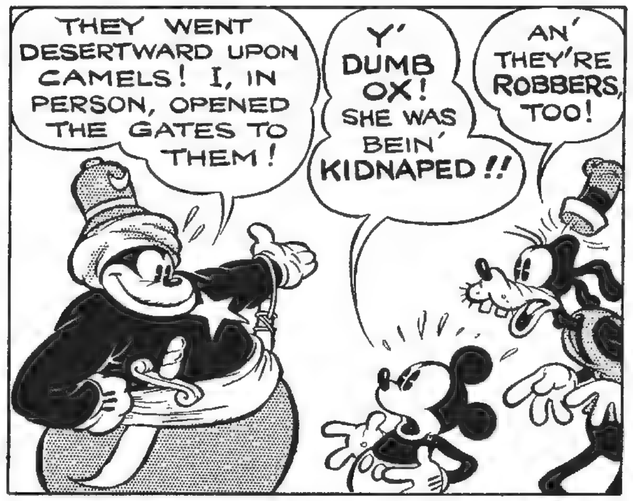


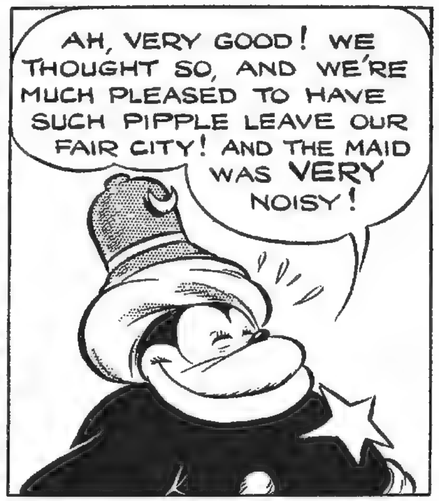






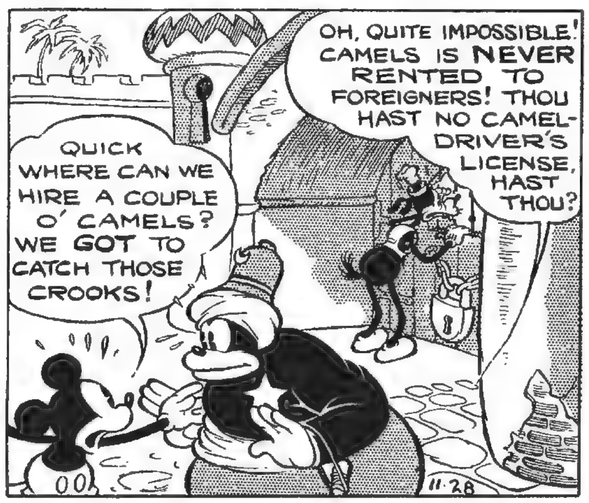


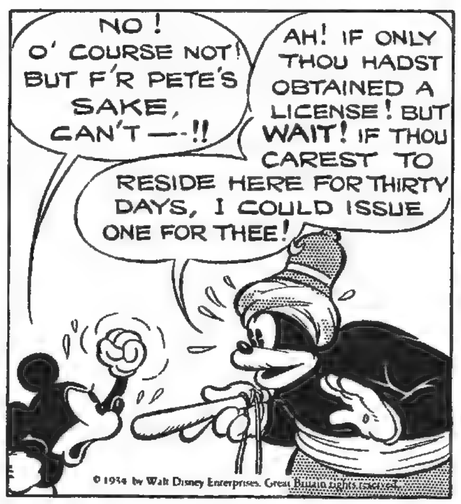


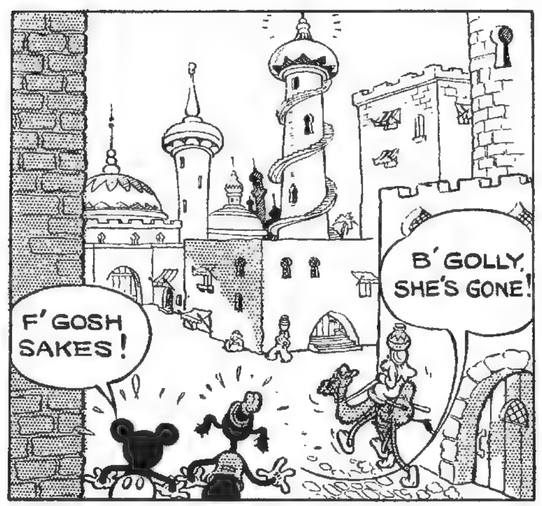


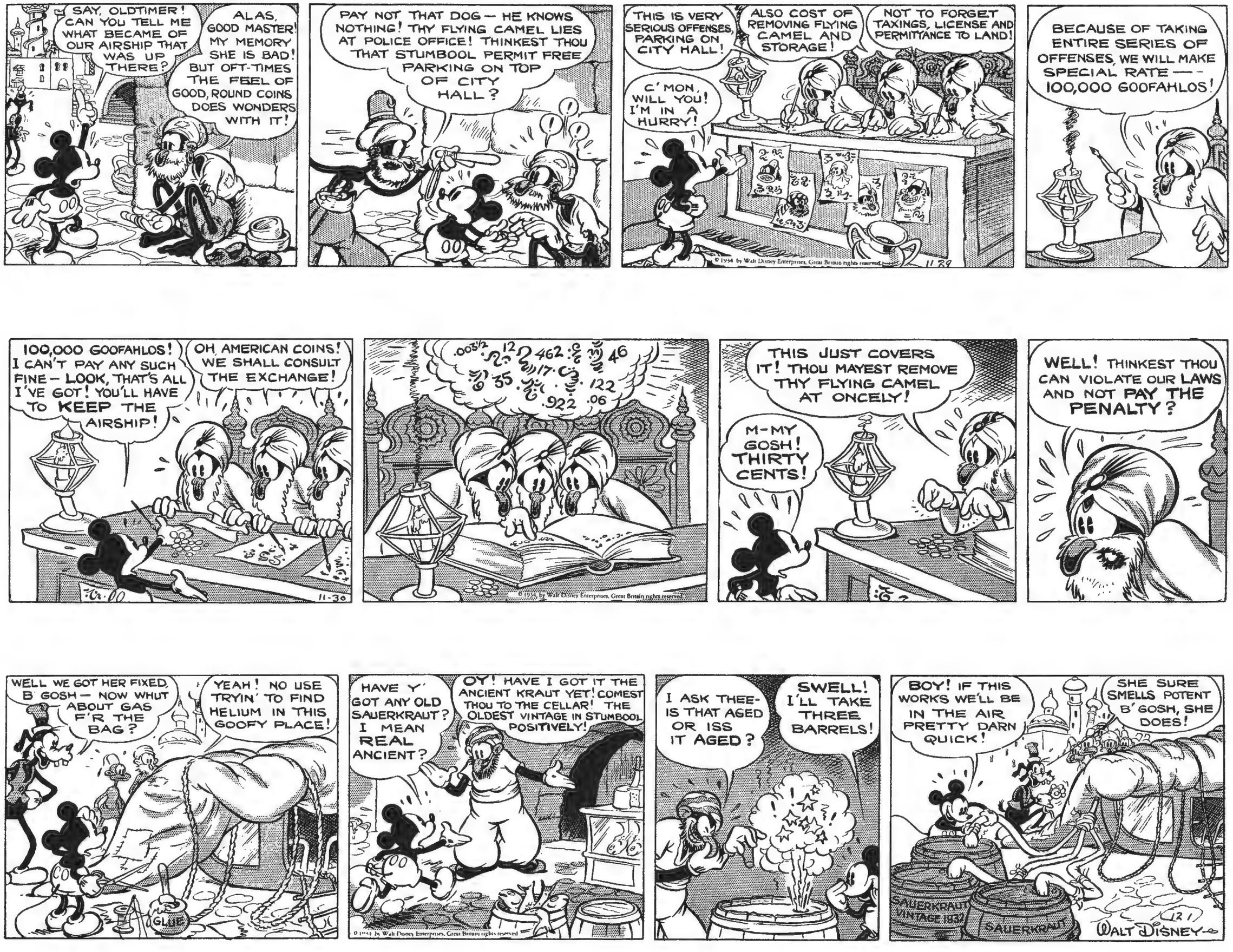
TOO LATE!

MICKEY LEARNS FROM A COP THAT THE ROBBERS HAVE STARTED ACROSS THE DESERT ON CAMELS! —AND MINNIE WAS WITH THEM, A PRISONER!









118. THE SACRED JEWEL

S'NO USE-MICKEY-SHE WON'T TAKE IT!
IT JUST LACKS SOMEP'N — I WONDER WHAT I COULD PUT IN THERE?
A TRACTOR OUGHTA BE ABLE TO FLY ON THIS MIXTURE!
GARLIC SOUP
BLOOP!
HOORAY! SHE WORKED!
WALT DISNEY
MICKEY! HURRY UP AN' GET IN — SHE'S RUNNIN' WILD!
STRAIGHTEN 'ER OUT! QUICK!
12.3
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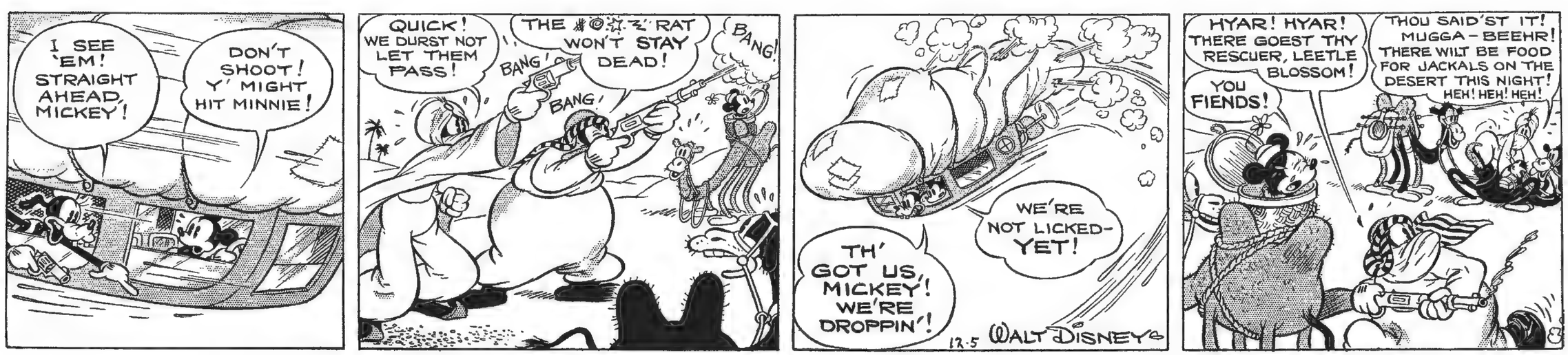
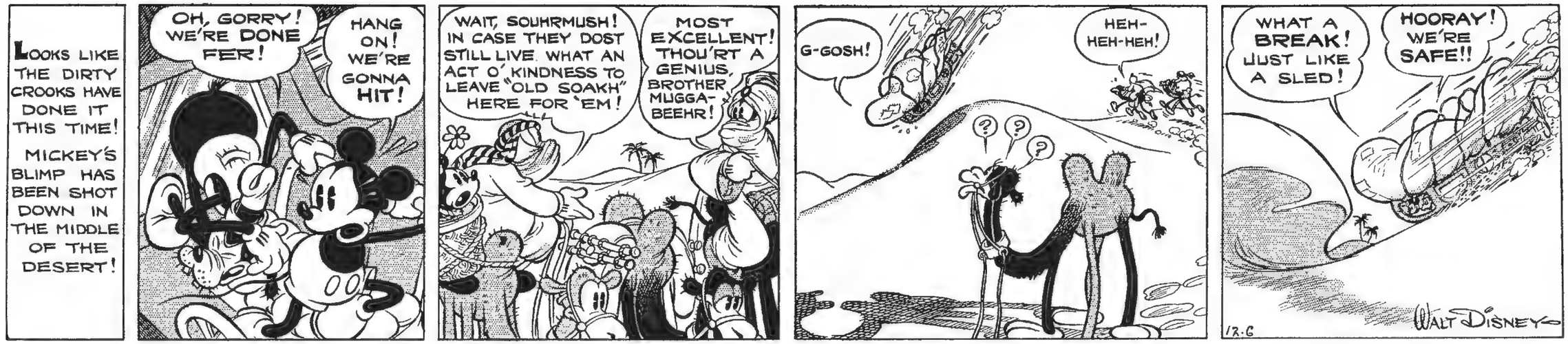
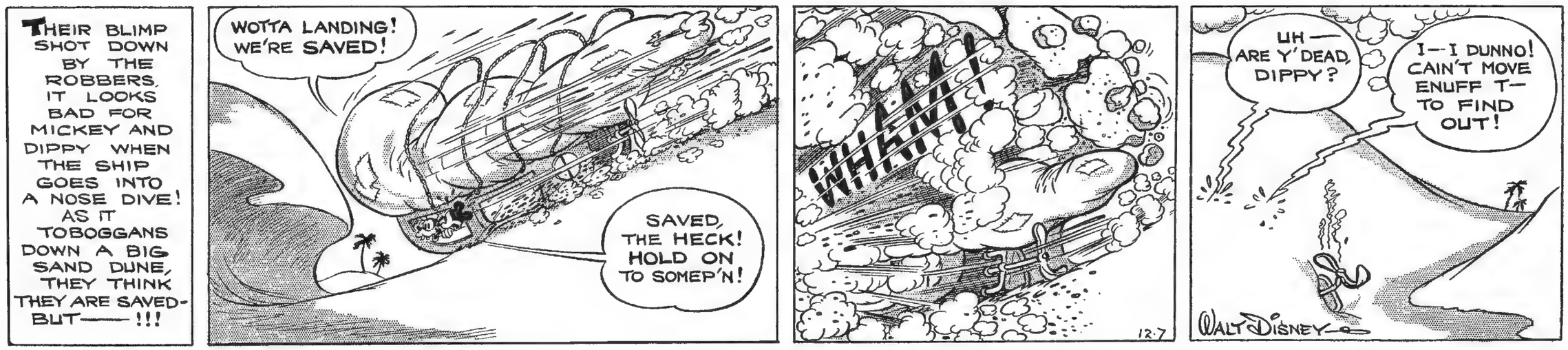
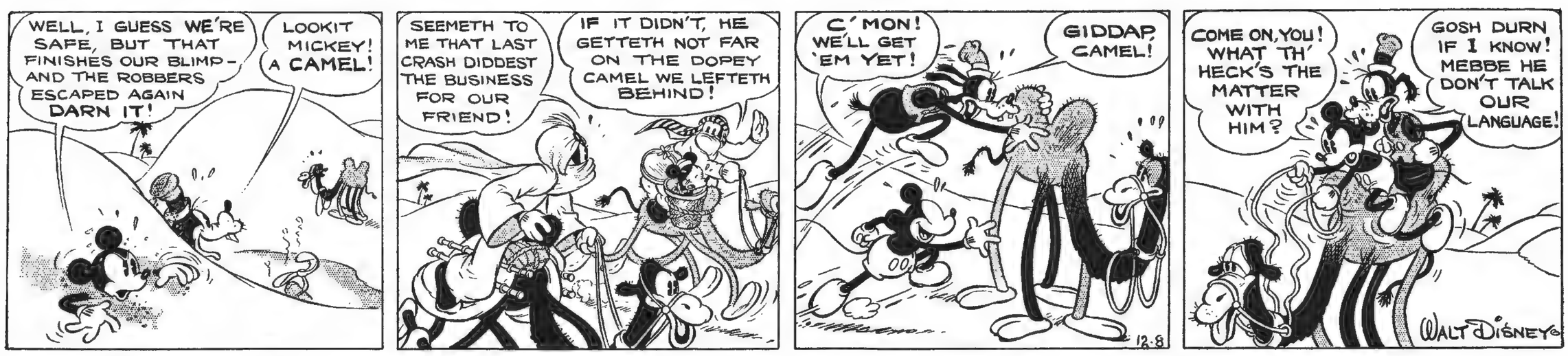
MICKEY INFLATES HIS AIRSHIP WITH A SPECIAL GAS DERIVED FROM SAUERKRAUT AND GARLIC SOUP! THE GAS IS SO POTENT THAT HE JUST HAS TIME TO GRAB THE LADDER AS THE SHIP GOES UP!
THET GAS HAS GOT TH' SHIP BUCKIN' LIKE A BRONCO!
PHEW-W! I PRETTY NEAR DIDN'T MAKE IT!
SHE'S FLYIN' FINE NOW! SMOOTH AS SILK, B' GOSH
YEAH! AT THIS RATE WE'LL OVERHAUL THOSE BIRDS IN A HURRY!
HOW LUCKY FOR THEE THAT THOU ART WITH US! SO MUCH BETTER THAN BEING BLOWN TO PIECES WITH THY FRIEND!
IF MICKEY WAS KILLED, THEN I WISH I WAS TOO! BUT I DON'T BELIEVE HE WAS! I DON'T BELIEVE IT!
12.4
WHIRR-R-R-!
CANST BELIEVE THY EARS, MUGGA-BEEHR?!
DRAT IT, SOUHRMUSH! HE COULDN'T HAVE ESCAPED!
IT'S MICKEY! I KNOW IT'S MICKEY!


I SEE 'EM! STRAIGHT AHEAD, MICKEY!
DON'T SHOOT! Y' MIGHT HIT MINNIE!
QUICK! WE DURST NOT LET THEM PASS!
THE #@☆%ℰ RAT WON'T STAY DEAD!
BANG!
BANG!
BANG!
WE'RE NOT LICKED-YET!
TH' GOT US, MICKEY! WE'RE DROPPIN'!
12.5
WALT DISNEY
HYAR! HYAR! THERE GOEST THY RESCUER, LEETLE BLOSSOM!
YOU FIENDS!
THOU SAID'ST IT! MUGGA-BEEHR! THERE WILT BE FOOD FOR JACKALS ON THE DESERT THIS NIGHT! HEH! HEH! HEH!

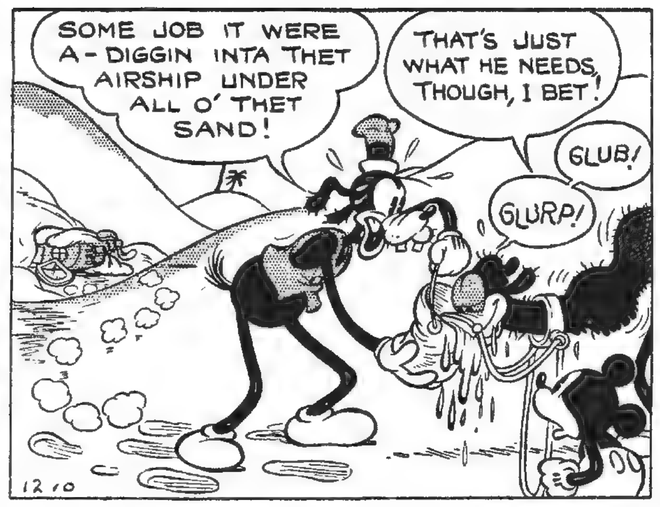

LOOKS LIKE THE DIRTY CROOKS HAVE DONE IT THIS TIME! MICKEY'S BLIMP HAS BEEN SHOT DOWN IN THE MIDDLE OF THE DESERT!
OH, GORRY! WE'RE DONE FER!
HANG ON! WE'RE GONNA HIT!
WAIT, SOUHRMUSH! IN CASE THEY DOST STILL LIVE. WHAT AN ACT O' KINDNESS TO LEAVE "OLD SOAKH" HERE FOR 'EM!
MOST EXCELLENT! THOU'RT A GENIUS, BROTHER MUGGA-BEEHR!
G-GOSH!
HEH-HEH-HEH!
WHAT A BREAK! JUST LIKE A SLED!
HOORAY! WE'RE SAFE!!
12-6
WALT DISNEY

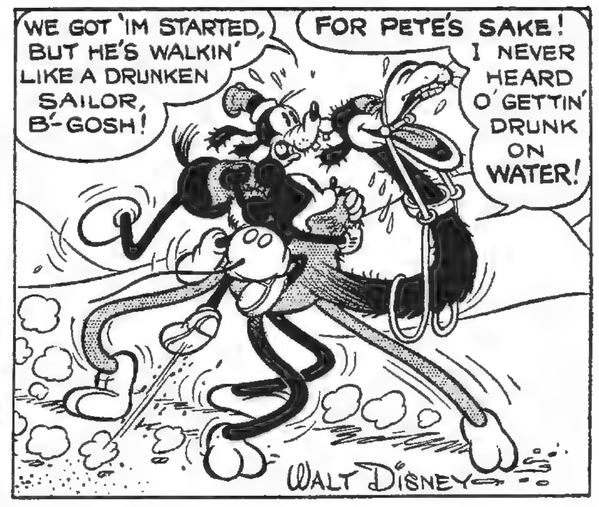

THEIR BLIMP SHOT DOWN BY THE ROBBERS, IT LOOKS BAD FOR MICKEY AND DIPPY WHEN THE SHIP GOES INTO A NOSE DIVE! AS IT TOBOGGANS DOWN A BIG SAND DUNE, THEY THINK THEY ARE SAVED-BUT——!!!
WOTTA LANDING! WE'RE SAVED!
SAVED, THE HECK! HOLD ON TO SOMEP'N!
WHAM!
12-7
UH—— ARE Y' DEAD, DIPPY?
I—I DUNNO! CAIN'T MOVE ENUFF T— TO FIND OUT!
WALT DISNEY

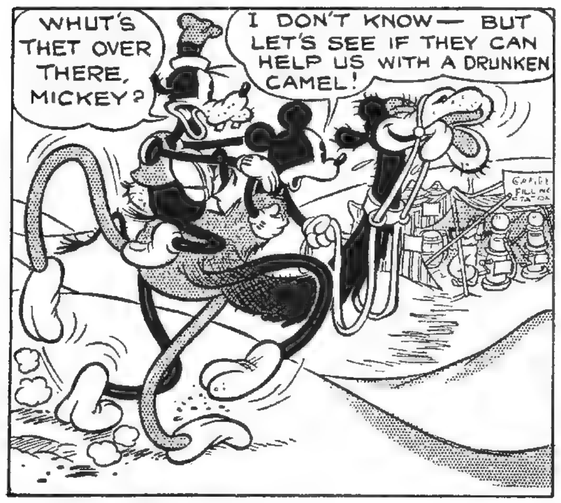

WELL, I GUESS WE'RE SAFE, BUT THAT FINISHES OUR BLIMP- AND THE ROBBERS ESCAPED AGAIN DARN IT!
LOOKIT MICKEY! A CAMEL!
SEEMETH TO ME THAT LAST CRASH DIDDEST THE BUSINESS FOR OUR FRIEND!
IF IT DIDN'T, HE GETTETH NOT FAR ON THE DOPEY CAMEL WE LEFTETH BEHIND!
C'MON! WE'LL GET 'EM YET!
GIDDAP, CAMEL!
12-8
COME ON, YOU! WHAT TH' HECK'S THE MATTER WITH HIM?
GOSH DURN IF I KNOW! MEBBE HE DON'T TALK OUR LANGUAGE!
WALT DISNEY

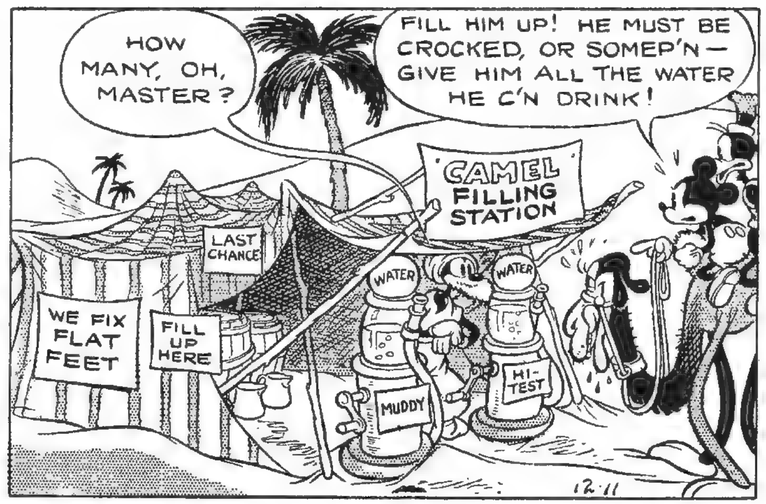
GOL-DING IT! HES A REG-LAR MULE, HE IS!
WE GOT TO GET HIM STARTED- IT'S THE ONLY WAY WE CAN CHASE THE THUGS AND RESCUE MINNIE!

LOOK! HIS TONGUE'S HANGIN' OUT! SEE IF Y' CAN GET SOME WATER OFFA THE BLIMP!
!


SOME JOB IT WERE A-DIGGIN INTA THET AIRSHIP UNDER ALL O' THET SAND!
THAT'S JUST WHAT HE NEEDS, THOUGH, I BET!
GLUB!
GLURP!
12.10


WE GOT 'IM STARTED, BUT HE'S WALKIN' LIKE A DRUNKEN SAILOR, B'-GOSH!
FOR PETE'S SAKE! I NEVER HEARD O' GETTIN' DRUNK ON WATER!
WALT DISNEY


WHUT'S THET OVER THERE, MICKEY?
I DON'T KNOW— BUT LET'S SEE IF THEY CAN HELP US WITH A DRUNKEN CAMEL!


HOW MANY, OH, MASTER?
FILL HIM UP! HE MUST BE CROCKED, OR SOMEP'N— GIVE HIM ALL THE WATER HE C'N DRINK!
CAMEL FILLING STATION
LAST CHANCE
WE FIX FLAT FEET
FILL UP HERE
WATER
WATER
MUDDY
HI-TEST
12.11

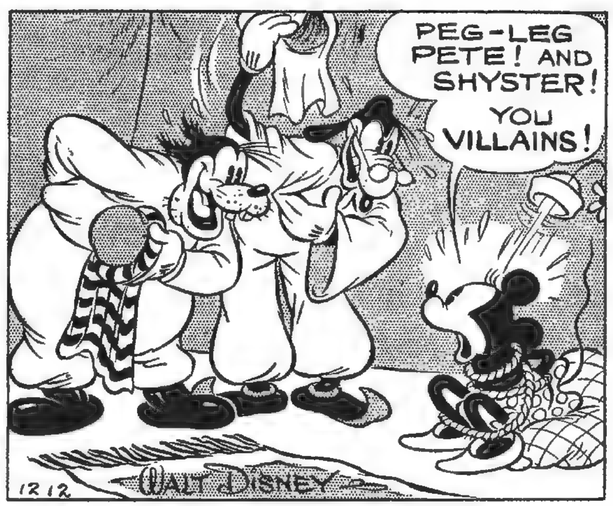
A RARE SIGHT, MASTER! NEVER DIDST I SEE AN INEBRIATED CAMEL BEFORELY!
WELL, THIS ONE BETTER SNAP OUT OF IT! WE GOTTA HAVE SPEED!
WATER

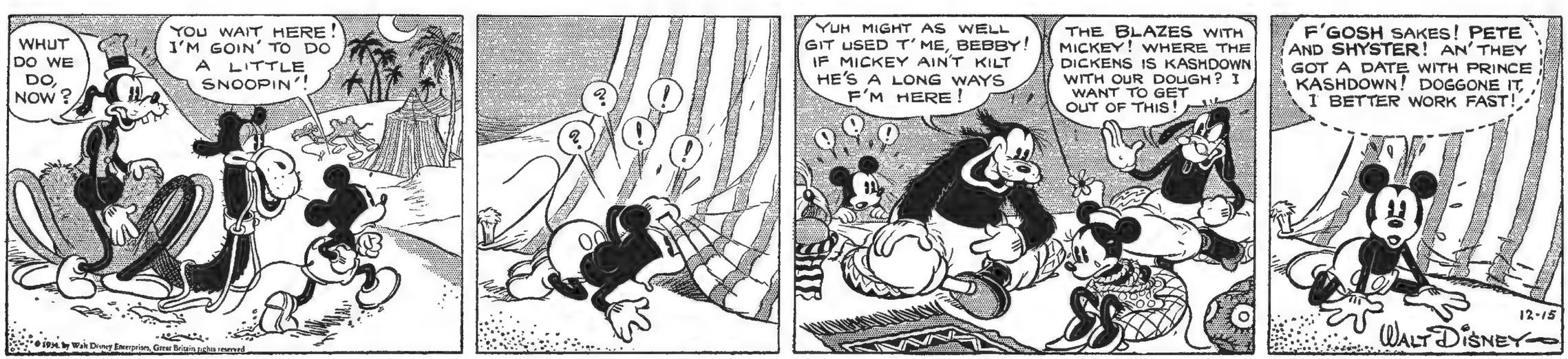
WHUT TH' HECK! THE MORE WATER HE DRINKS, THE TIGHTER HE GETS!
DARN IT! AN' THE VILLAINS GETTIN' AWAY F'M US ALL THE TIME!
HIC!
WALT DISNEY

HE'S GOIN' IN CIRCLES! WE AIN'T GETTIN' NO PLACE, THISAWAY! PFOOF!
MAYBE HE'LL TIRE OUT AND SOBER UP!
HIC!

NAUGHT TO DO NOW, MUGGA-BEEHR, BUT AWAIT THE COMING OF KASHDOWN AND COLLECT!
RIGHT THOU ART SOUHRMUSH! 'TIS IN THE BAG!

SINCE THE GAME IS UP, OUR LEETLE FLOWER MIGHT AS WELL KNOW WHO WE ART, EH?
YEA, VERILY- THOU HAST SAID IT!
WHO CARES, YOU BEAST?


PEG-LEG PETE! AND SHYSTER! YOU VILLAINS!
12.12
WALT DISNEY



122. THE SACRED JEWEL

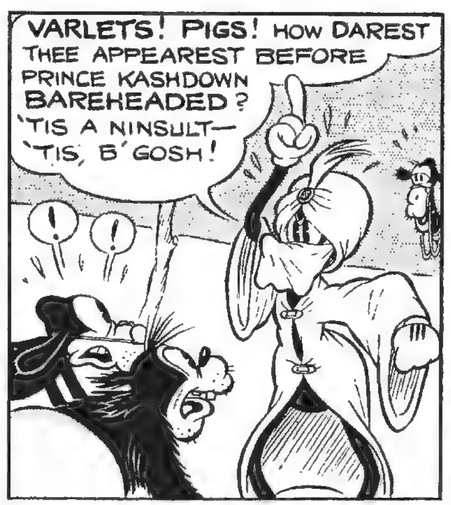
WOTCHA WORRIED ABOUT, SHYSTER? KASHDOWN'LL BE ALONG-- AN' NUTHIN KIN HAPPEN TO US HERE!

WHADDYA THINK, DIPPY? THOSE TWO NATIVES WE'VE BEEN CHASIN' SO LONG ARE PETE AND SHYSTER IN DISGUISE!
AW, HECK! SO WE BEEN CHASIN' THE WRONG GUYS!

WHUT AM I S'POSED TO DO WITH THIS?
YOU'RE PRINCE KASHDOWN AND I'M YOUR GRAND VIZIER! BE SURE AND TALK LIKE A NATIVE, TOO! HERE'S WHAT WE'LL DO—.

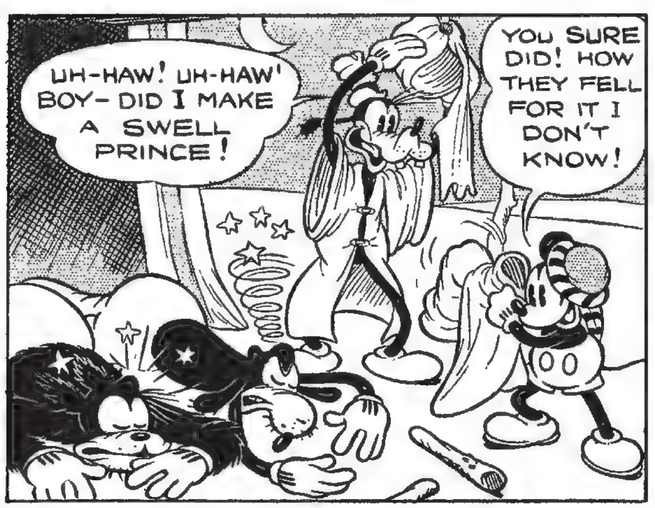
I ART THE GRAND VIZIER 'RUS-BIF-HASH,' IN THE SERVICE OF HIS MAGNILOQUENT ROYALNESS, PRINCE KASHDOWN OF NEEHDARAIN!

THY MOST GRANDIFEROUS HIGHNESS, THESE BE THE GAZABOS WHO STOLETH THE SACRED STAR FOR THEE!


VARLETS! PIGS! HOW DAREST THEE APPEAREST BEFORE PRINCE KASHDOWN BAREHEADED? 'TIS A NINSULT— 'TIS, B'GOSH!

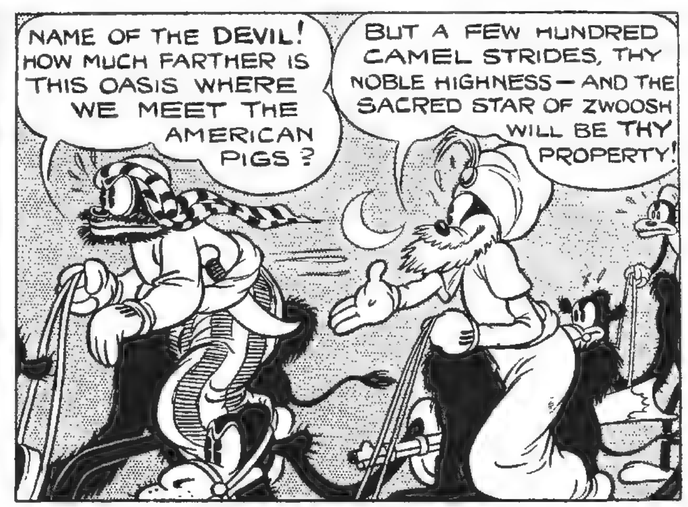
HONEST— PRINCE! WE DIDN'T MEAN NUTHIN' UNGENTEEL!
CERTAINLY NOT, YOUR HIGHNESS! WE, ER— MUST HAVE MISLAID OUR TURBANS, AND WE HAVE NOTHING TO COVER OUR HEADS!

TRY THESE FOR SIZE!
BUY


UH-HAW! UH-HAW! BOY- DID I MAKE A SWELL PRINCE!
YOU SURE DID! HOW THEY FELL FOR IT I DON'T KNOW!

OH, I'M SO HAPPY I COULD CRY! THEY TOLD ME YOU WERE DEAD!
YEAH? WELL, THEY MADE A BAD GUESS!

WE GOT TO SCRAM! THE REAL PRINCE KASHDOWN MAY BE ALONG ANY MINUTE!


NAME OF THE DEVIL! HOW MUCH FARTHER IS THIS OASIS WHERE WE MEET THE AMERICAN PIGS?
BUT A FEW HUNDRED CAMEL STRIDES, THY NOBLE HIGHNESS— AND THE SACRED STAR OF ZWOOSH WILL BE THY PROPERTY!

C'MON! LET'S GET GOIN'!
SHOULDN'T WE ORTER TAKE "OLD SOAKH" ALONG?
NO, WE DON'T NEED HIM! AND HE'LL BE TOO DRUNK FOR ANYBODY TO CHASE US WITH!
HE'S SOBER ENUFF, NOW!
DON'T WORRY ABOUT THAT CAMEL, DIPPY! AS SOON AS HIS BEER WEARS OFF HE'LL BE AS DRUNK AS A LOON!
12-20
CURSES! METHINKS THERE HAST BEEN FOUL PLAY!
WHERE ARE WE GOING, MICKEY?
WE'RE BOUND FOR RAGHBAGH! THE CALIPH OF UMBRELLASTAN LIVES THERE AN' WE GOTTA GET THE SACRED STAR TO HIM BEFORE KASHDOWN CAN STOP US!
WELL, DOGS! COME OUT OF IT! HAST THOU BUNGLED? EXPLAIN TO ME!
'TAIN'T FAIR! HE HIT ME WHEN I WASN'T LOOKIN'!
WE WERE TRICKED! WE THOUGHT IT WAS YOUR HIGHNESS!
12-21
AFTER THEM! THE JACKALS MUST NEEDS BE CAUGHT ERE THEY REACHETH THE WALLS OF RAGHBAGH! HOLA!
BUY CHRISTMAS SEALS
HELP FIGHT TUBERCULOSIS
WALT DISNEY
I'LL WRING THUH LITTLE RAT'S NECK WHEN I KETCH HIM!
HOLD THY TONGUE, DOLT! CATCH FIRST, A BIRD, ERE THOU COOK IT!
THINK THEY'LL FOLLER US, MICKEY?
DARN RIGHT! AN' I WISH THESE CAMELS HAD A HIGH GEAR, OR SOMEP'N!
12-22
AS THE TWO MOONS OF GRACE ARE SOONLY EXPIRED, WE ASK THE NOBLE CAPTAIN FOR COME WITH US!
YE BLASTED SCUM! TH' TIME AIN'T UP YET!
AH, BUT WE HAVE FIX A PLACE FOR HONORED CAPTAIN'S LAST HOURS!
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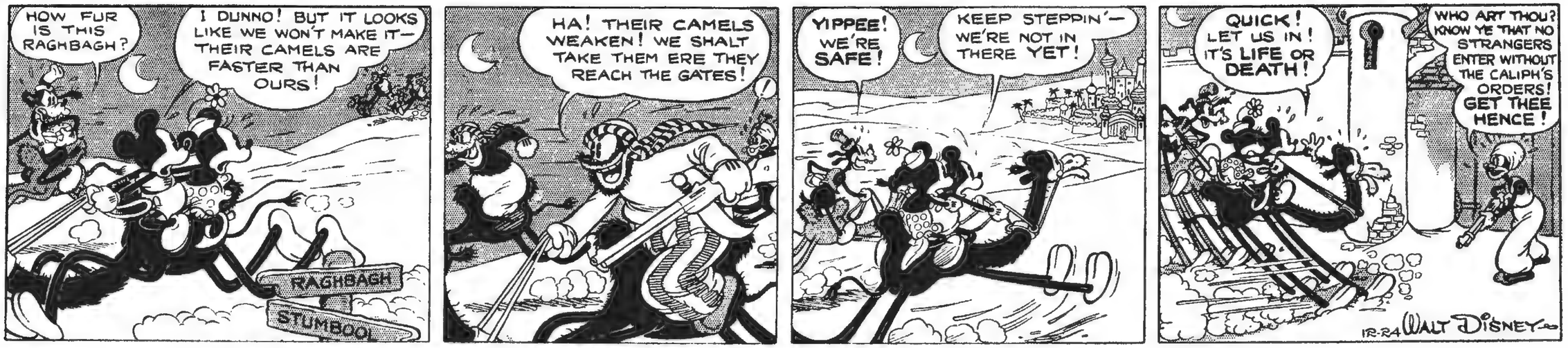
OH, GOSH! HERE THEY COME! AND THEY'RE GAININ' ON US WITH EVERY STRIDE!


HOW FUR IS THIS RAGHBAGH?
I DUNNO! BUT IT LOOKS LIKE WE WON'T MAKE IT— THEIR CAMELS ARE FASTER THAN OURS!
RAGHBAGH
STUMBOOL
HA! THEIR CAMELS WEAKEN! WE SHALT TAKE THEM ERE THEY REACH THE GATES!
YIPPEE! WE'RE SAFE!
KEEP STEPPIN'— WE'RE NOT IN THERE YET!
QUICK! LET US IN! IT'S LIFE OR DEATH!
WHO ART THOU? KNOW YE THAT NO STRANGERS ENTER WITHOUT THE CALIPH'S ORDERS! GET THEE HENCE!
1R-R4
WALT DISNEY

MICKEY, MINNIE AND DIPPY REACH THE GATES OF RAGHBAGH A FEW BREATHS AHEAD OF THEIR PURSUERS— ONLY TO HAVE THE GATE-KEEPER REFUSE THEM ADMITTANCE!
THOU NUMB-BRAINED JACKAL! WE BEAR THE SACRED STAR OF ZWOOSH! OPEN INSTANTLY, IN THE NAME OF HIS ROYAL EMINENCE, CALIPH HOUV-YA-BEN!!
A MILLION PARDONS, MASTER! I—I FAILED TO KNOW THEE!
O. K! CONDUCT ME TO THE PALACE, AN' I WON'T MENTION YOUR MISTAKE
CURSES! FOILED AGAIN!
SLAM!
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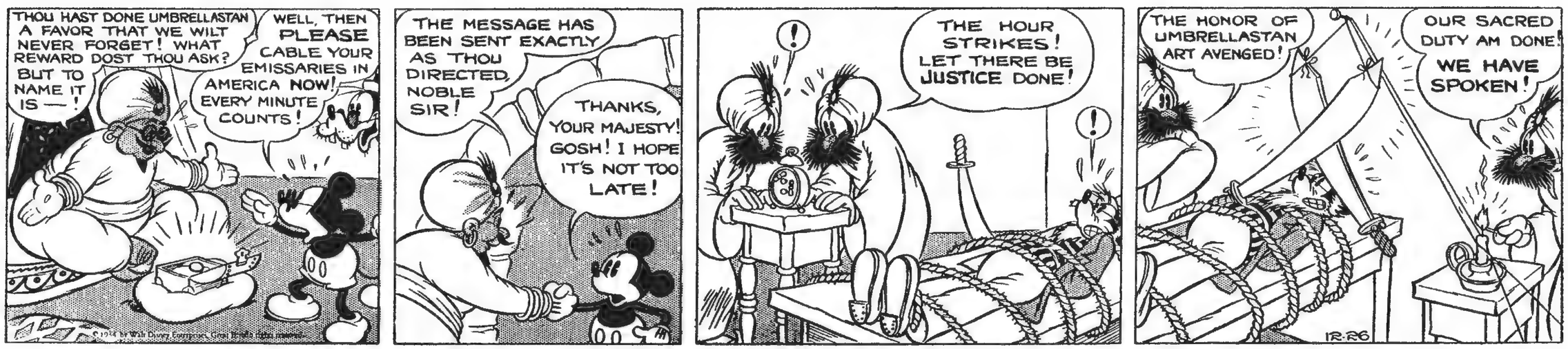
1R-R5
OUT OF MY SIGHT, THOU NUMSKULLS! DOLTS! BUNGLERS! THICK-WITTED SONS OF PEEGS!
CRACK


THOU HAST DONE UMBRELLASTAN A FAVOR THAT WE WILT NEVER FORGET! WHAT REWARD DOST THOU ASK? BUT TO NAME IT IS —!
WELL, THEN PLEASE CABLE YOUR EMISSARIES IN AMERICA NOW! EVERY MINUTE COUNTS!
THE MESSAGE HAS BEEN SENT EXACTLY AS THOU DIRECTED, NOBLE SIR!
THANKS, YOUR MAJESTY! GOSH! I HOPE IT'S NOT TOO LATE!
THE HOUR STRIKES! LET THERE BE JUSTICE DONE!
THE HONOR OF UMBRELLASTAN ART AVENGED!
OUR SACRED DUTY AM DONE! WE HAVE SPOKEN!
1R-R6

KNOCK! KNOCK! KNOCK!
SOMEONE KNOCKETH! SHOULDST WE ANSWER?
CERTAINLY SO! OUR WORK HERE IS FINISHED!
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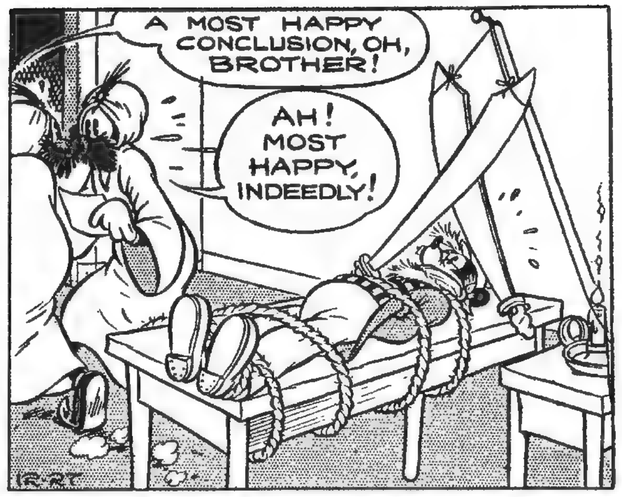
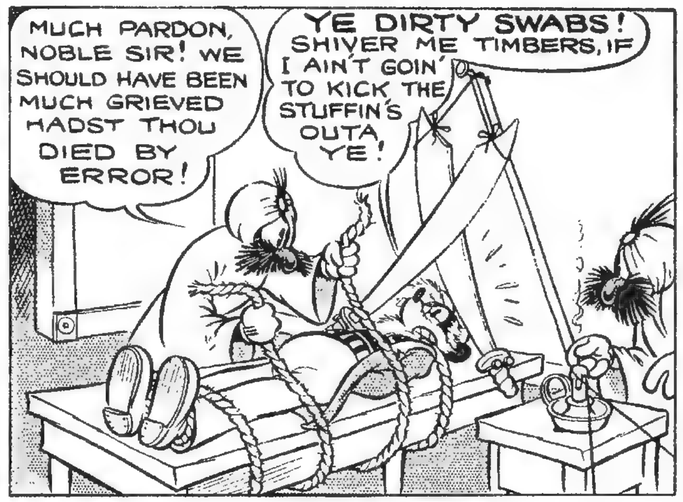
AH! A CABLEGRAPH FROM OUR MASTER!

WORLD-WIDE CABLEGRAM
SACRED STAR DELIVERED BY MICKEY MOUSE. NOT NECESSARY FOR KILL CAPTAIN NOW. RETURN UMBRELLASTAN TO ONCELY.
HOUV-YA-BEN
P.S. PLEASE PAY DOBERMAN FOR AIRSHIP. I WRECKED IT.
MICKEY.


A MOST HAPPY CONCLUSION, OH, BROTHER!
AH! MOST HAPPY, INDEEDLY!
12-27

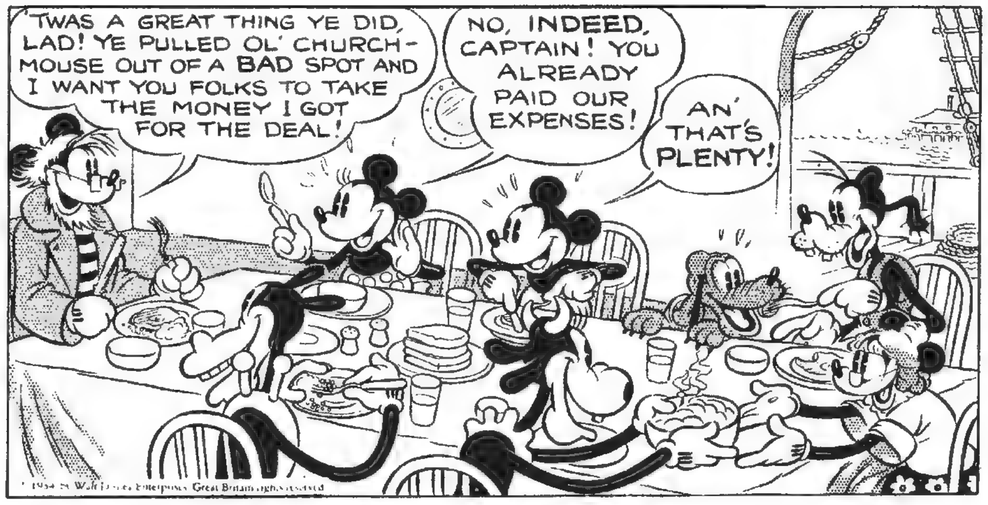
DOST THOU FEEL WE FORGET SOMETHING, NO?
SO IT SEEMETH! OH-I KNOW— THE CAPTAIN!

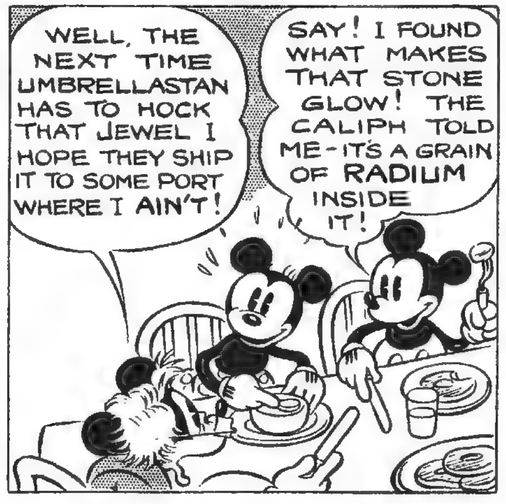

MUCH PARDON, NOBLE SIR! WE SHOULD HAVE BEEN MUCH GRIEVED HADST THOU DIED BY ERROR!
YE DIRTY SWABS! SHIVER ME TIMBERS, IF I AIN'T GOIN' TO KICK THE STUFFIN'S OUTA YE!

BAM!
SCK!
POP!
POP!
POP!

JUST WHAT I'VE BEEN NEEDIN' TO PUT ME SHIPSHAPE AGAIN!
VERY THANKS, ESTEEMED SIR! IT WAS A GREAT PLEASURE TO KNOW THEE! GOOD-BYE!
12-28

OVER THE SEA, THROUGH THE AIR, ACROSS THE LAND— COME MICKEY, MINNIE AND DIPPY, THEIR MISSION ACCOMPLISHED!
CAPTAIN CHURCHMOUSE GIVES A LITTLE PARTY ON HIS SHIP TO CELEBRATE THEIR RETURN!


'TWAS A GREAT THING YE DID, LAD! YE PULLED OL' CHURCH-MOUSE OUT OF A BAD SPOT AND I WANT YOU FOLKS TO TAKE THE MONEY I GOT FOR THE DEAL!
NO, INDEED, CAPTAIN! YOU ALREADY PAID OUR EXPENSES!
AN' THAT'S PLENTY!


WELL, THE NEXT TIME UMBRELLASTAN HAS TO HOCK THAT JEWEL I HOPE THEY SHIP IT TO SOME PORT WHERE I AIN'T!
SAY! I FOUND WHAT MAKES THAT STONE GLOW! THE CALIPH TOLD ME-IT'S A GRAIN OF RADIUM INSIDE IT!

BUT HE DOESN'T LET HIS PEOPLE KNOW! THEY THINK IT'S A LUCKY STAR AND WHILE THE COUNTRY OWNS IT, UMBRELLASTAN CAN'T BE CONQUERED!
CONQUERED! HUH! WHO'D WANT IT FER A GIFT?
12-29 WALT DISNEY

PLUTO THE RACER

DECEMBER 31, 1934
–
MARCH 2, 1935

A HOUND FOR TROUBLE

"Heh-heh! Hey, Pluto!" As spoken by Mickey Mouse, this audio cue heralded the theme song of late 1940s *Pluto* cartoons—as if to suggest that Pluto's stardom derived from his belonging to Mickey. Perhaps accidentally, a few later *Mickey* cartoons used the *Pluto* theme song and audio cue, too; as if Mickey's stardom derived from owning Pluto.

Ironically, the later cartoons themselves sometimes gave that impression. The mature animated Pluto acted like a curious child—and often, inadvertently, cast Mickey as a bossy parent. When Pluto had a major role in a 1940s Mickey short, Mickey sometimes ended up as a grumpy bit player.

The gangly yellow dog was a far better complement to Mickey in the comics, where Floyd Gottfredson made each character sympathetic in his own way. Rather than lose Mickey for Pluto as the viewpoint figure, Floyd artfully switched back and forth between the two. At times, they felt more like cowboy and horse than boy and pet.

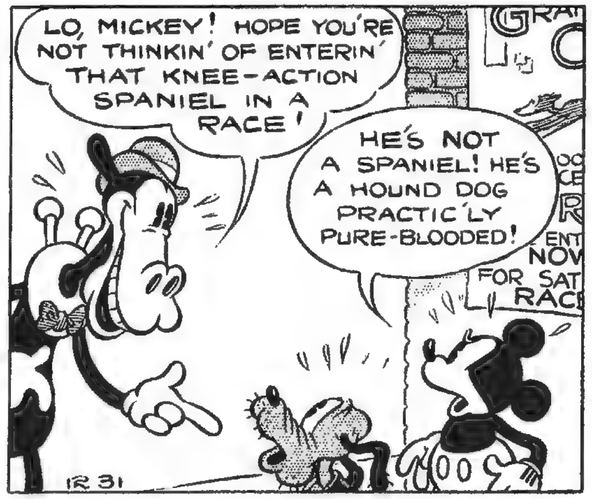
The horse comparison becomes extra-relevant with "Pluto the Racer," in which mutt and master battle racetrack crooks—much as Mickey did with "His Horse Tanglefoot" (1933) a year earlier. Floyd seems to have been drawn back to the racing theme by current events: in late 1934, trackside dog-race betting was in the process of legalization around the country. One reason for this was to create Depression revenue sources, but another was to drive gangsters out of the bookmaking and race-fixing business. Needless to say, the mob wasn't about to roll over and play dead.

Gottfredson's dogpark con men—using sedatives to make the racers dog-tired—reflected real-life thugs; and in exposing them, Floyd was evidently telling a story close to his heart. The earlier "Tanglefoot" had been full of rowdy, Hal Roach-style animal slapstick; while "Pluto the Racer" retains some humor—"Rough on Katz," the name of an incidental dog, spoofs the pesticide Rough on Rats—the goal of fighting injustice makes for a very different tone.

Only one detail mars the story: Sam, Mickey's African-American paddock hand friend, speaks with a stereotypical Southern bumpkin dialect. Alas, in 1935 some kinds of injustice had yet to be confronted. [DG]

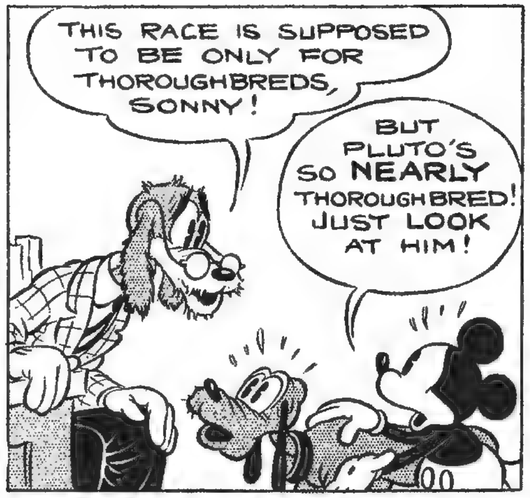
GEE! I'M SURE GLAD TO BE HOME!
I SHOULD THINK SO! I NEVER THOUGHT WE'D GET BACK ALIVE FROM UMBRELLASTAN!

MY GOODNESS! THAT'S SOMETHING NEW!
GRAND OPENING
POOCH PARK RACE TRACK
DOG RACES
FILE ENTRIES NOW FOR SATURDAY'S RACE
YEH! THEY MUSTA BUILT IT WHILE WE WERE AWAY!


LO, MICKEY! HOPE YOU'RE NOT THINKIN' OF ENTERIN' THAT KNEE-ACTION SPANIEL IN A RACE!
HE'S NOT A SPANIEL! HE'S A HOUND DOG PRACTIC'LY PURE-BLOODED!
IR 31

AN IF Y' THINK PLUTO CAN'T RUN, I WILL ENTER HIM — AN' HE'LL SHOW YOU!
HAW! HAW! HAW! THIS IS GONNA BE THE LAFF O' THE YEAR!

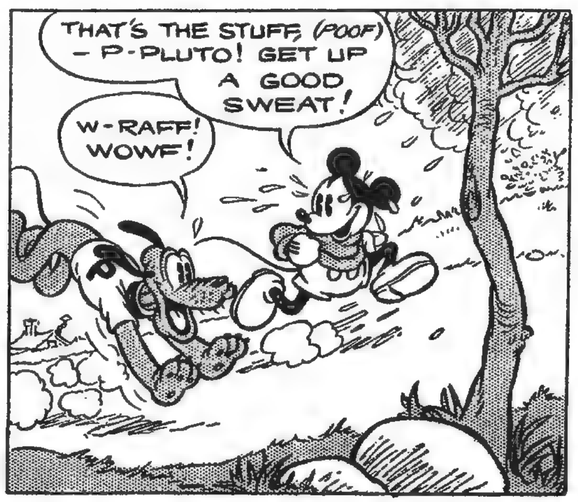
I'D LIKE TO ENTER MY RACING DOG IN SATURDAY'S RACE!
RACING DOG? YOU MEAN THIS ONE HERE?
TIMOTHY SHOEBUCKLE
REGISTER DOGS HERE


THIS RACE IS SUPPOSED TO BE ONLY FOR THOROUGHBREDS, SONNY!
BUT PLUTO'S SO NEARLY THOROUGHBRED! JUST LOOK AT HIM!

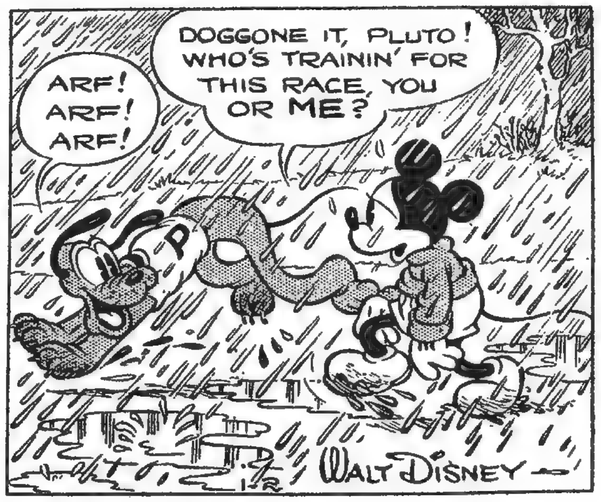
H-MM-M! I REALLY SHOULDN'T ALLOW HIM IN THE RACE! YOU SEE, THESE OTHER DOGS ALL HAVE PEDIGREES!
OH, BUT PLUTO WOULDN'T CATCH IT— HE HAD EV'RYTHING WHEN HE WAS A PUP!

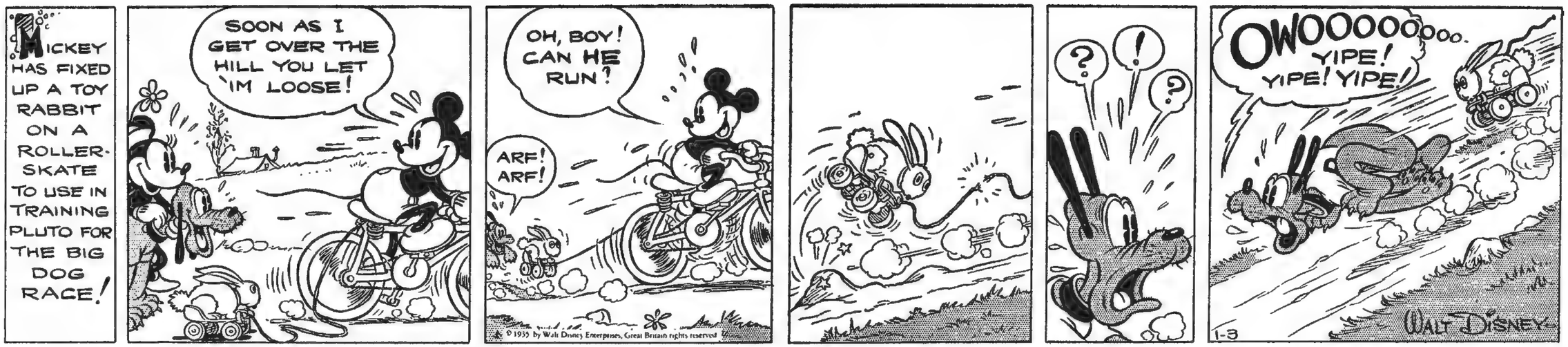
HE — WHAT? OH, WELL— IF THAT'S THE CASE I GUESS WE'LL LET HIM RUN!
THANK Y', SIR! YOU'LL SEE A SWELL RACE!

IF YOU'RE GOIN' TO WIN THAT RACE, Y' GOTTA TRAIN! C' MON— STEP ON IT!
ARF! ARF!


THAT'S THE STUFF, (POOF) — P-PLUTO! GET UP A GOOD SWEAT!
W-RAFF! WOWF!

MY GOSH! PUFF! PUFF! RAIN AN' I'M TOO-PUFF- TIRED TO RUN ANOTHER STEP!
BOW-R-R-ROWF!


DOGGONE IT, PLUTO! WHO'S TRAININ' FOR THIS RACE, YOU OR ME?
ARF! ARF! ARF!
WALT DISNEY


MICKEY HAS FIXED UP A TOY RABBIT ON A ROLLER-SKATE TO USE IN TRAINING PLUTO FOR THE BIG DOG RACE!
SOON AS I GET OVER THE HILL YOU LET 'IM LOOSE!
OH, BOY! CAN HE RUN!
ARF! ARF!
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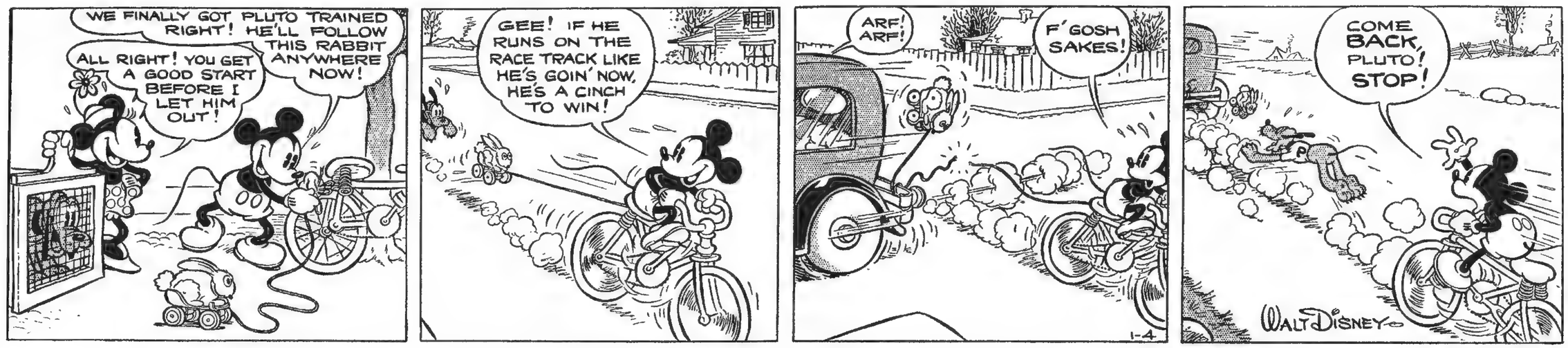
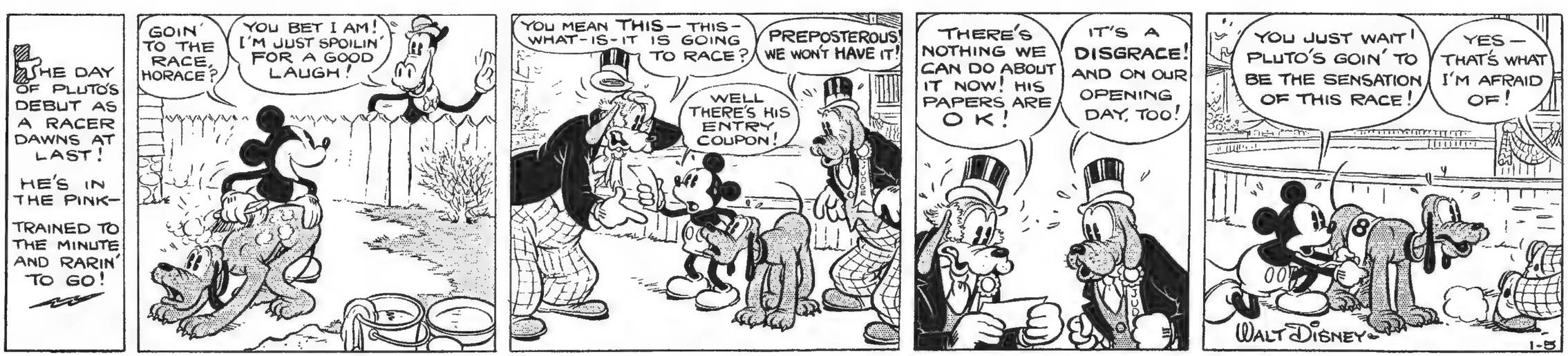
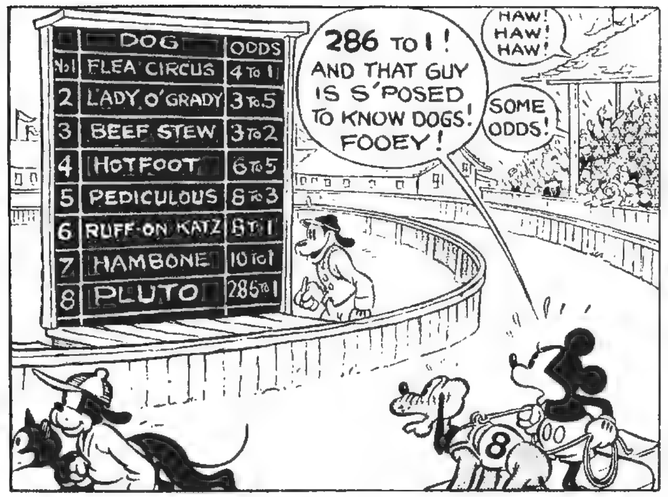
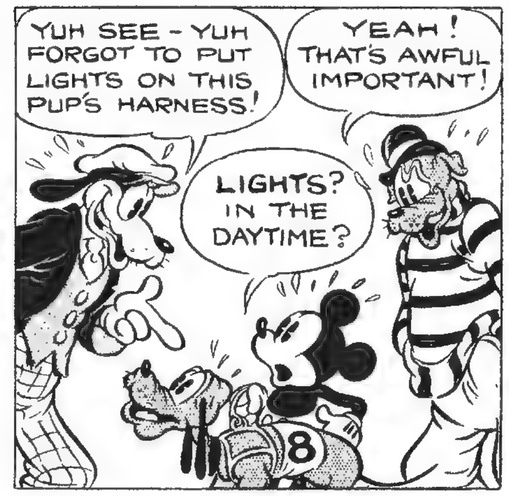
?
!
?
OWOOOOOOOO.
YIPE! YIPE! YIPE!
1-3
WALT DISNEY


WE FINALLY GOT PLUTO TRAINED RIGHT! HE'LL FOLLOW THIS RABBIT ANYWHERE NOW!
ALL RIGHT! YOU GET A GOOD START BEFORE I LET HIM OUT!
GEE! IF HE RUNS ON THE RACE TRACK LIKE HE'S GOIN' NOW, HE'S A CINCH TO WIN!
ARF! ARF!
F'GOSH SAKES!
1-4
COME BACK, PLUTO! STOP!
WALT DISNEY


THE DAY OF PLUTO'S DEBUT AS A RACER DAWNS AT LAST!
HE'S IN THE PINK—
TRAINED TO THE MINUTE AND RARIN' TO GO!
GOIN' TO THE RACE, HORACE?
YOU BET I AM! I'M JUST SPOILIN' FOR A GOOD LAUGH!
YOU MEAN THIS—THIS—WHAT-IS-IT IS GOING TO RACE?
PREPOSTEROUS! WE WON'T HAVE IT!
WELL THERE'S HIS ENTRY COUPON!
THERE'S NOTHING WE CAN DO ABOUT IT NOW! HIS PAPERS ARE O K!
IT'S A DISGRACE! AND ON OUR OPENING DAY, TOO!
YOU JUST WAIT! PLUTO'S GOIN' TO BE THE SENSATION OF THIS RACE!
YES—THAT'S WHAT I'M AFRAID OF!
WALT DISNEY
1-5


DOG
ODDS
No 1 FLEA CIRCUS 4 TO 1
2 LADY O'GRADY 3 TO 5
3 BEEF STEW 3 TO 2
4 HOTFOOT 6 TO 5
5 PEDICULOUS 8 TO 3
6 RUFF-ON KATZ 8 TO 1
7 HAMBONE 10 TO 1
8 PLUTO 286 TO 1
286 TO 1! AND THAT GUY IS S'POSED TO KNOW DOGS! FOOEY!
HAW! HAW! HAW!
SOME ODDS!

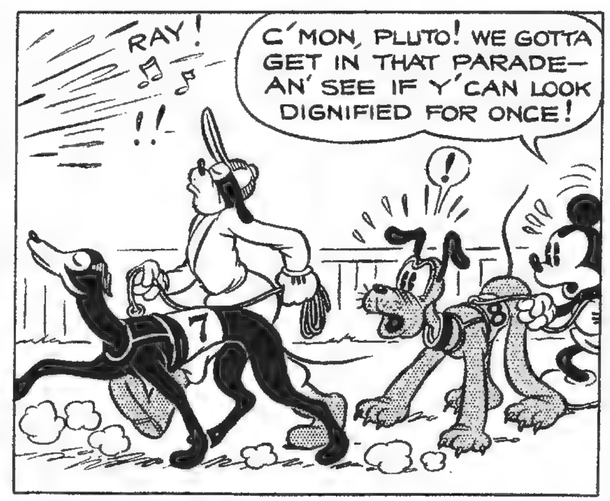
FIRST TIME YOU EVER RACED, AIN'T IT, SON?
UH— YES, IT IS!
WE JUS' THOUGHT WE'D WISE YUH UP TO SUMPTHIN'!


YUH SEE - YUH FORGOT TO PUT LIGHTS ON THIS PUP'S HARNESS!
YEAH! THAT'S AWFUL IMPORTANT!
LIGHTS? IN THE DAYTIME?

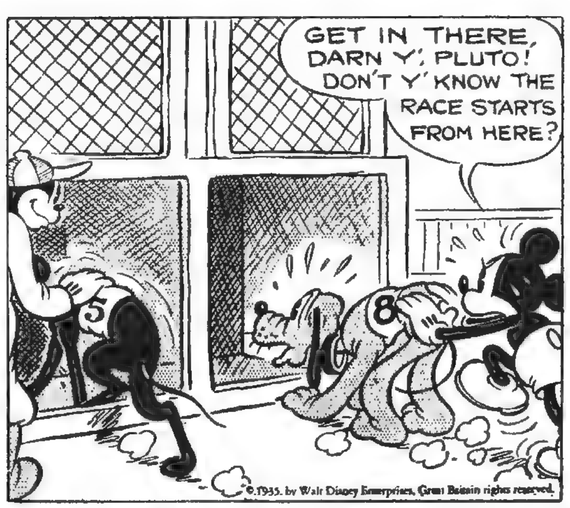
SURE THING! IT'LL BE PLENTY DARK WHEN HE GETS TO THE FINISH LINE!
HAW! HAW! HAW! OH, BOY! HAR! HAR! THAT'S A WOW!
1-7

THE PRELIMINARIES HAVE BEEN RUN, AND NOW, THE MAIN EVENT OF THE DAY IS ABOUT TO START! THE BAND STRIKES UP, AS THE PROUD OWNERS PARADE THEIR DOGS TO THE STARTING BOX!

TWEEDLEDY BLAAAAA!! OOMPAH!!
HOT DOG! HURRAY!
'RAY!


RAY!
C'MON, PLUTO! WE GOTTA GET IN THAT PARADE— AN' SEE IF Y'CAN LOOK DIGNIFIED FOR ONCE!

HAW! HAW! HO! HA! HAW! HA! HA! HA! HA! HA!
WALT DISNEY
1-8


GET IN THERE, DARN Y', PLUTO! DON'T Y' KNOW THE RACE STARTS FROM HERE?
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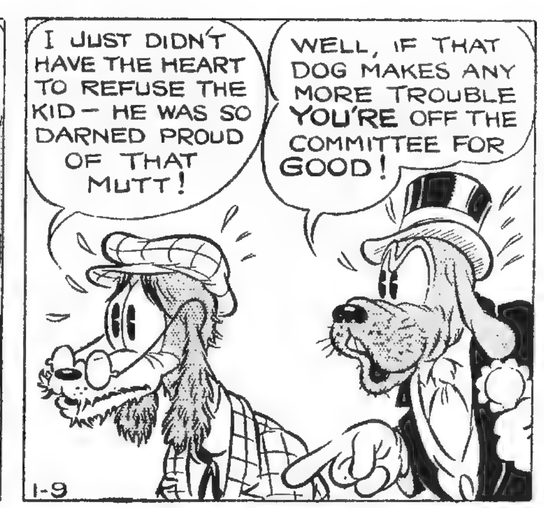
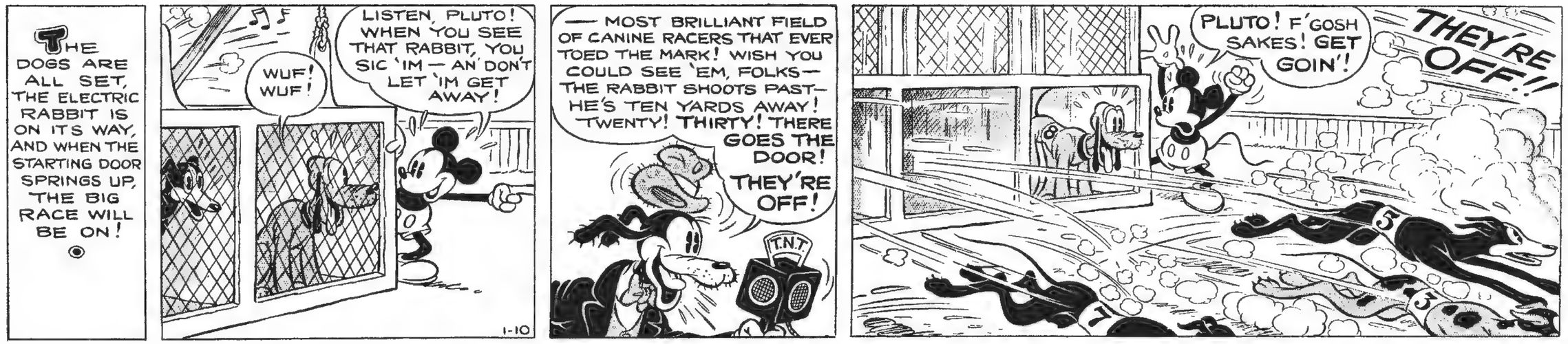
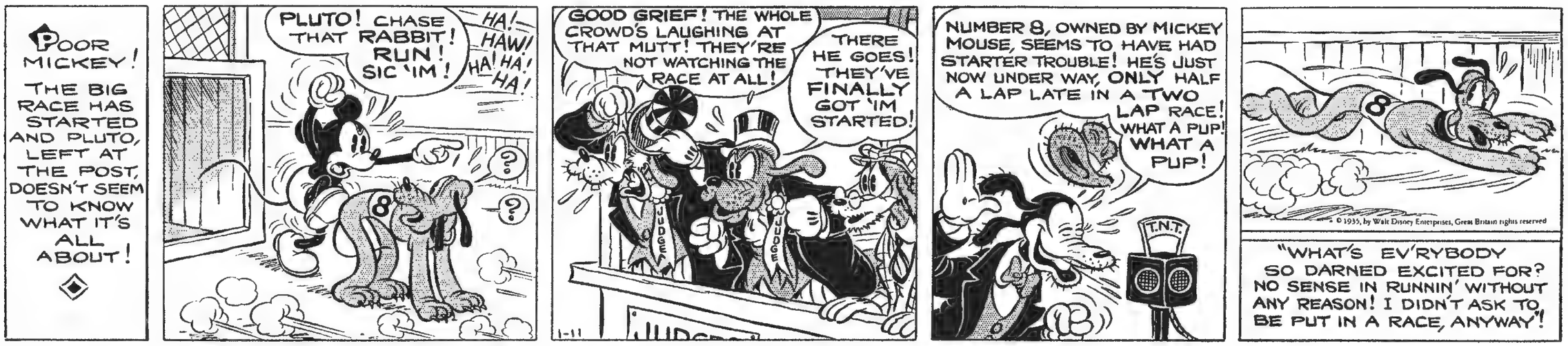
UH-HAW! HAW! I AIN'T HAD SO MUCH FUN SINCE UNCLE JOB SWALLERED HIS STORE TEEETH!
BOY! THIS IS A RIOT! AND IT'S SUPPOSED TO BE A RACE!

JUST LISTEN TO THAT CROWD! THEY THINK THIS IS A COMEDY!
IT'S ALL SHOEBUCKLE'S FAULT! WHY THE BLAZES DID HE SIGN THAT ENTRY BLANK?
JUDGE
JUDGE
JUDGES


I JUST DIDN'T HAVE THE HEART TO REFUSE THE KID— HE WAS SO DARNED PROUD OF THAT MUTT!
WELL, IF THAT DOG MAKES ANY MORE TROUBLE YOU'RE OFF THE COMMITTEE FOR GOOD!
1-9


THE DOGS ARE ALL SET, THE ELECTRIC RABBIT IS ON IT'S WAY, AND WHEN THE STARTING DOOR SPRINGS UP, THE BIG RACE WILL BE ON!
WUF! WUF!
LISTEN, PLUTO! WHEN YOU SEE THAT RABBIT, YOU SIC 'IM — AN' DON'T LET 'IM GET AWAY!
1-10
— MOST BRILLIANT FIELD OF CANINE RACERS THAT EVER TOED THE MARK! WISH YOU COULD SEE 'EM, FOLKS— THE RABBIT SHOOTS PAST— HE'S TEN YARDS AWAY! TWENTY! THIRTY! THERE GOES THE DOOR!
THEY'RE OFF!
T.N.T.
PLUTO! F'GOSH SAKES! GET GOIN'!
THEY'RE OFF!!
8
5
3
7


POOR MICKEY! THE BIG RACE HAS STARTED AND PLUTO, LEFT AT THE POST, DOESN'T SEEM TO KNOW WHAT IT'S ALL ABOUT!
PLUTO! CHASE THAT RABBIT! RUN! SIC 'IM!
HA! HAW! HA! HA! HA!
?
?
8
GOOD GRIEF! THE WHOLE CROWD'S LAUGHING AT THAT MUTT! THEY'RE NOT WATCHING THE RACE AT ALL!
THERE HE GOES! THEY'VE FINALLY GOT 'IM STARTED!
JUDGE
JUDGE
1-11
NUMBER 8, OWNED BY MICKEY MOUSE, SEEMS TO HAVE HAD STARTER TROUBLE! HE'S JUST NOW UNDER WAY, ONLY HALF A LAP LATE IN A TWO LAP RACE!
WHAT A PUP! WHAT A PUP!
T.N.T.
8
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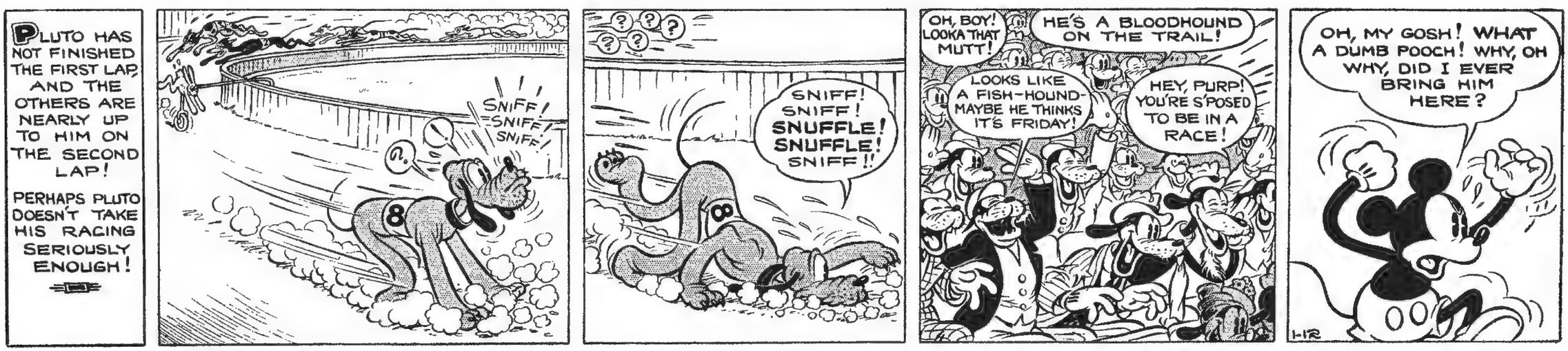
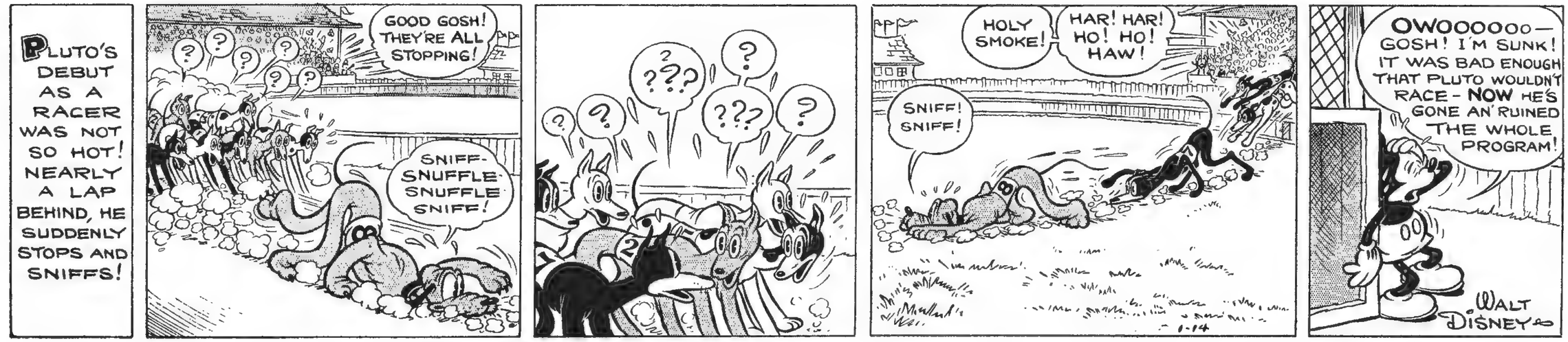
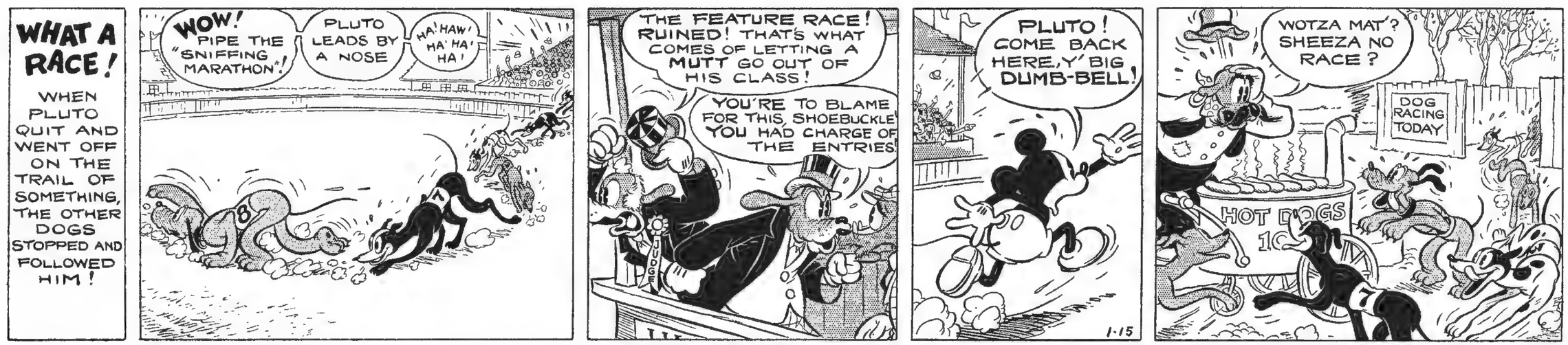
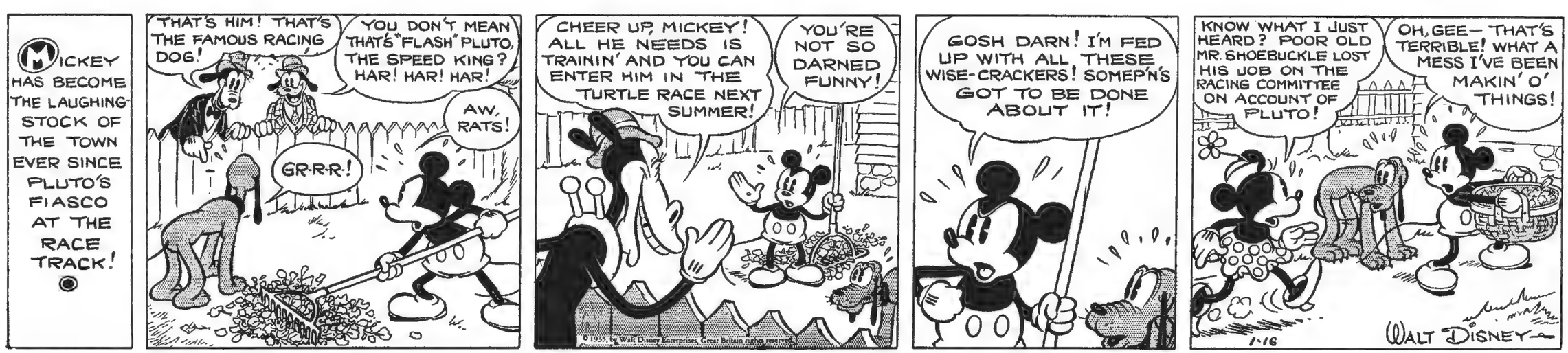
"WHAT'S EV'RYBODY SO DARNED EXCITED FOR? NO SENSE IN RUNNIN' WITHOUT ANY REASON! I DIDN'T ASK TO BE PUT IN A RACE, ANYWAY"!


PLUTO HAS NOT FINISHED THE FIRST LAP, AND THE OTHERS ARE NEARLY UP TO HIM ON THE SECOND LAP!
PERHAPS PLUTO DOESN'T TAKE HIS RACING SERIOUSLY ENOUGH!
SNIFF! SNIFF! SNIFF!
?
8
? ? ? ? ?
SNIFF! SNIFF! SNUFFLE! SNUFFLE! SNIFF!!
8
OH, BOY! LOOKA THAT MUTT!
HE'S A BLOODHOUND ON THE TRAIL!
LOOKS LIKE A FISH-HOUND- MAYBE HE THINKS IT'S FRIDAY!
HEY, PURP! YOU'RE S'POSED TO BE IN A RACE!
OH, MY GOSH! WHAT A DUMB POOCH! WHY, OH WHY, DID I EVER BRING HIM HERE?
1-12


PLUTO'S DEBUT AS A RACER WAS NOT SO HOT! NEARLY A LAP BEHIND, HE SUDDENLY STOPS AND SNIFFS!
GOOD GOSH! THEY'RE ALL STOPPING!
SNIFF-SNUFFLE-SNUFFLE SNIFF!
HOLY SMOKE!
HAR! HAR! HO! HO! HAW!
SNIFF! SNIFF!
1-14
OWOOOOOO— GOSH! I'M SUNK! IT WAS BAD ENOUGH THAT PLUTO WOULDN'T RACE - NOW HE'S GONE AN' RUINED THE WHOLE PROGRAM!
WALT DISNEY


WHAT A RACE!
WHEN PLUTO QUIT AND WENT OFF ON THE TRAIL OF SOMETHING, THE OTHER DOGS STOPPED AND FOLLOWED HIM!
WOW! PIPE THE "SNIFFING MARATHON"!
PLUTO LEADS BY A NOSE
HA! HAW! HA! HA! HA!
THE FEATURE RACE! RUINED! THAT'S WHAT COMES OF LETTING A MUTT GO OUT OF HIS CLASS!
YOU'RE TO BLAME FOR THIS, SHOEBUCKLE! YOU HAD CHARGE OF THE ENTRIES!
JUDGE
PLUTO! COME BACK HERE, Y' BIG DUMB-BELL!
1-15
WOTZA MAT'? SHEEZA NO RACE?
DOG RACING TODAY
HOT DOGS 10¢


MICKEY HAS BECOME THE LAUGHING-STOCK OF THE TOWN EVER SINCE PLUTO'S FIASCO AT THE RACE TRACK!
THAT'S HIM! THAT'S THE FAMOUS RACING DOG!
YOU DON'T MEAN THAT'S "FLASH" PLUTO, THE SPEED KING? HAR! HAR! HAR!
AW, RATS!
GR-R-R!
CHEER UP, MICKEY! ALL HE NEEDS IS TRAININ' AND YOU CAN ENTER HIM IN THE TURTLE RACE NEXT SUMMER!
YOU'RE NOT SO DARNED FUNNY!
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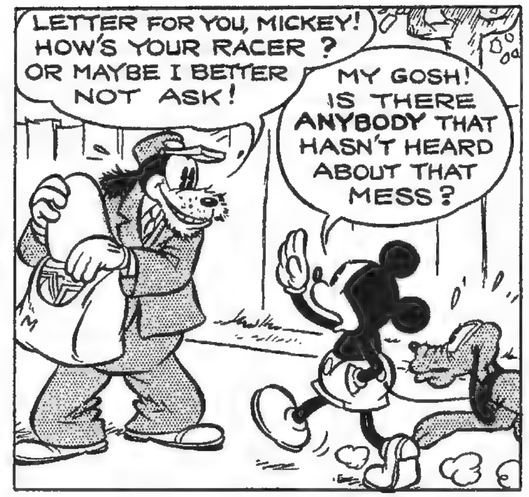
GOSH DARN! I'M FED UP WITH ALL THESE WISE-CRACKERS! SOMEP'N'S GOT TO BE DONE ABOUT IT!
KNOW WHAT I JUST HEARD? POOR OLD MR. SHOEBUCKLE LOST HIS JOB ON THE RACING COMMITTEE ON ACCOUNT OF PLUTO!
OH, GEE— THAT'S TERRIBLE! WHAT A MESS I'VE BEEN MAKIN' O' THINGS!
1-16
WALT DISNEY

I'M SURE SORRY TO HEAR MR. SHOEBUCKLE LOST HIS JOB ON THE RACING COMMITTEE!
YES! HE SEEMS TO BE SUCH A NICE, OLD MAN!

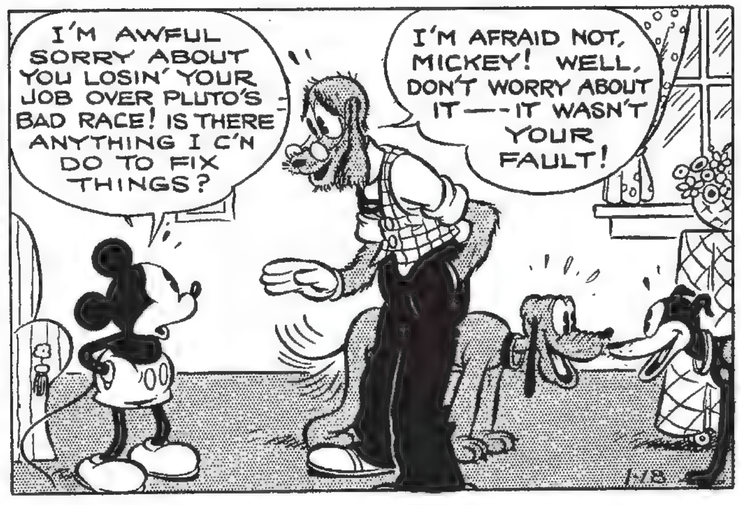
I GUESS I'LL GO SEE HIM! IT WAS ALL MY FAULT FOR TALKING HIM INTO LETTING PLUTO RACE!


LETTER FOR YOU, MICKEY! HOW'S YOUR RACER? OR MAYBE I BETTER NOT ASK!
MY GOSH! IS THERE ANYBODY THAT HASN'T HEARD ABOUT THAT MESS?

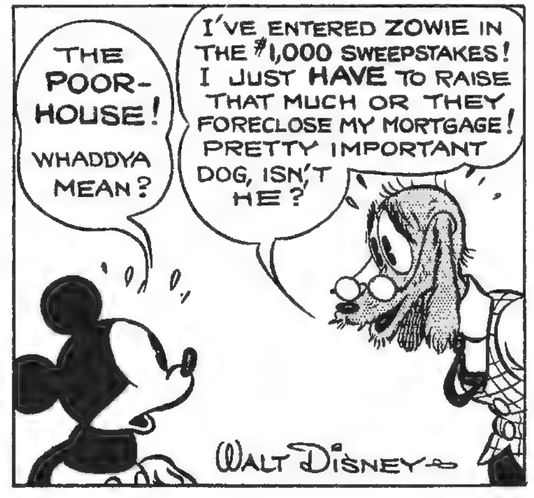
"----YOU ARE HEREBY NOTIFIED THAT YOU HAVE BEEN BARRED FROM ANY FURTHER RACING AT THE POOCH PARK RACE TRACK"!

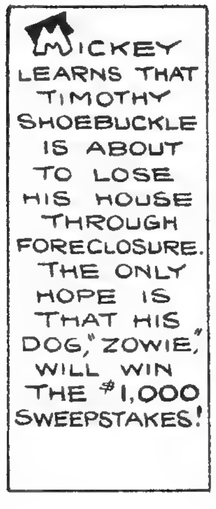
JUST ONE THING AFTER ANOTHER! LIFE IS ONE LONG PAIN IN THE NECK!
WALT DISNEY

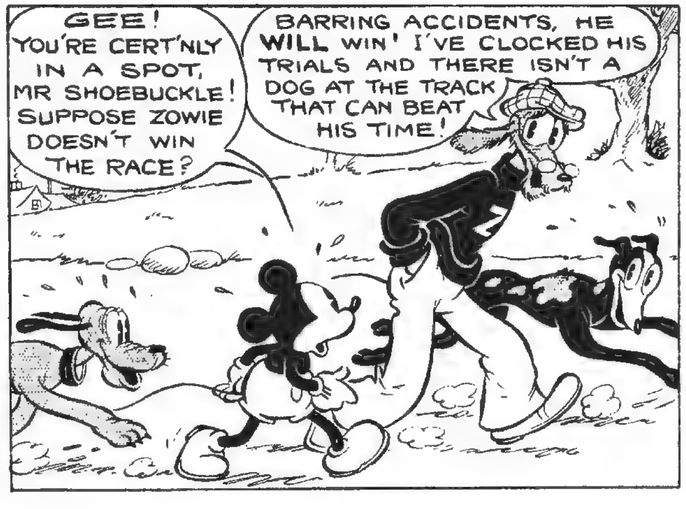
COULD I PLEASE, SEE MR. SHOEBUCKLE, IF HE'S HOME?
CERTAINLY! COME RIGHT IN!

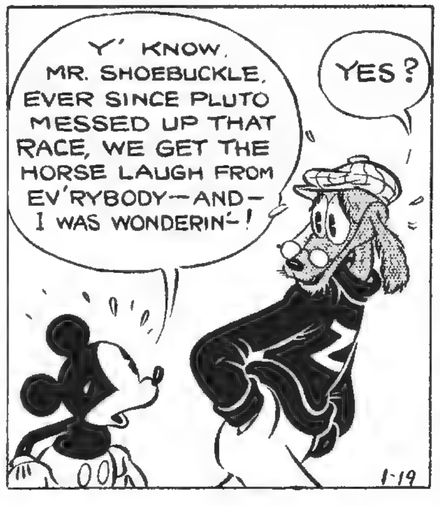

I'M AWFUL SORRY ABOUT YOU LOSIN' YOUR JOB OVER PLUTO'S BAD RACE! IS THERE ANYTHING I C'N DO TO FIX THINGS?
I'M AFRAID NOT, MICKEY! WELL, DON'T WORRY ABOUT IT--IT WASN'T YOUR FAULT!

GEE! Y'GOT A SWELL DOG, MR. SHOEBUCKLE! WHAT'S HIS NAME?
HIS NAME'S ZOWIE! AND HE'D BETTER BE A SWELL DOG OR--WELL--WE'LL END OUR DAYS IN THE POOR-HOUSE!


THE POOR-HOUSE! WHADDYA MEAN?
I'VE ENTERED ZOWIE IN THE $1,000 SWEEPSTAKES! I JUST HAVE TO RAISE THAT MUCH OR THEY FORECLOSE MY MORTGAGE! PRETTY IMPORTANT DOG, ISN'T HE?
WALT DISNEY

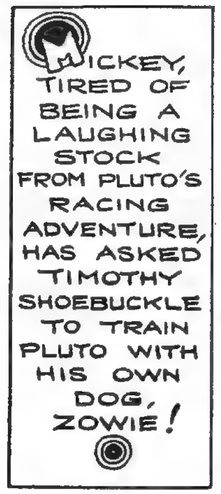

MICKEY LEARNS THAT TIMOTHY SHOEBUCKLE IS ABOUT TO LOSE HIS HOUSE THROUGH FORECLOSURE. THE ONLY HOPE IS THAT HIS DOG, "ZOWIE," WILL WIN THE $1,000 SWEEPSTAKES!

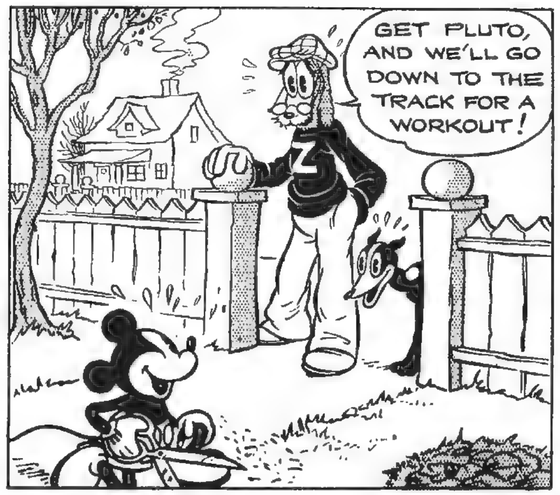

GEE! YOU'RE CERT'NLY IN A SPOT, MR SHOEBUCKLE! SUPPOSE ZOWIE DOESN'T WIN THE RACE?
BARRING ACCIDENTS, HE WILL WIN! I'VE CLOCKED HIS TRIALS AND THERE ISN'T A DOG AT THE TRACK THAT CAN BEAT HIS TIME!

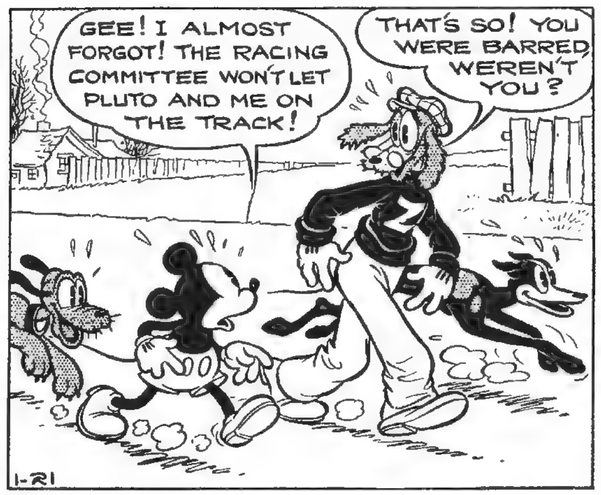

Y' KNOW, MR. SHOEBUCKLE, EVER SINCE PLUTO MESSED UP THAT RACE, WE GET THE HORSE LAUGH FROM EV'RYBODY--AND--I WAS WONDERIN'--!
YES?

WELL--IF, MAYBE, YOU COULD TRAIN HIM WITH YOUR DOG GOOD ENOUGH SO'S PEOPLE WOULDN'T LAUGH!
WHY, SURE, MICKEY! I DON'T THINK HE'D EVER WIN A RACE, BUT HE COULD LEARN TRACK MANNERS AND RUN WELL ENOUGH TO VINDICATE HIMSELF!

SHAKE, PARDNER! WE'LL SHOW 'EM!
WALT DISNEY

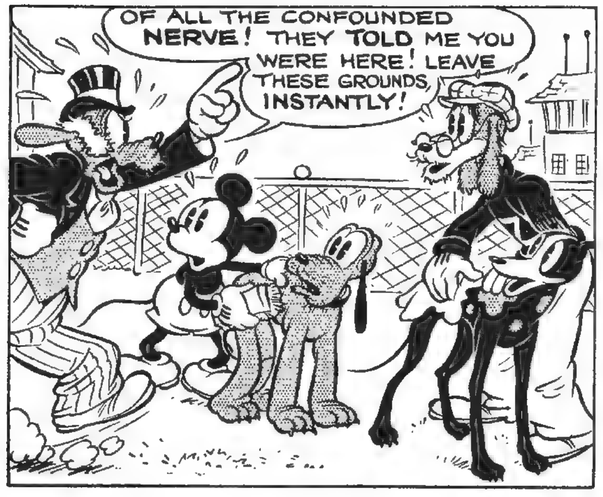

MICKEY, TIRED OF BEING A LAUGHING STOCK FROM PLUTO'S RACING ADVENTURE, HAS ASKED TIMOTHY SHOEBUCKLE TO TRAIN PLUTO WITH HIS OWN DOG, ZOWIE!

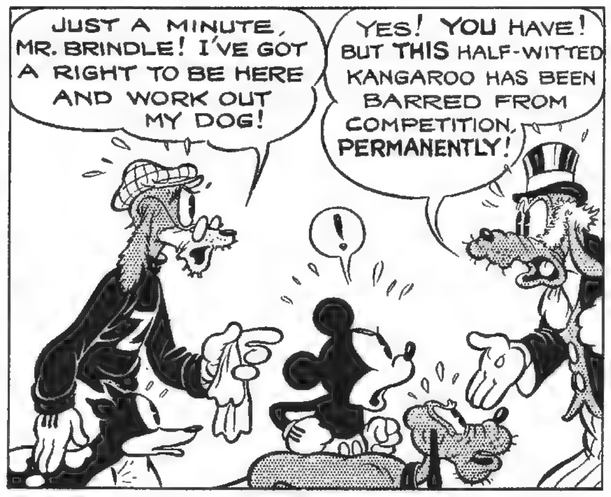

GET PLUTO, AND WE'LL GO DOWN TO THE TRACK FOR A WORKOUT!

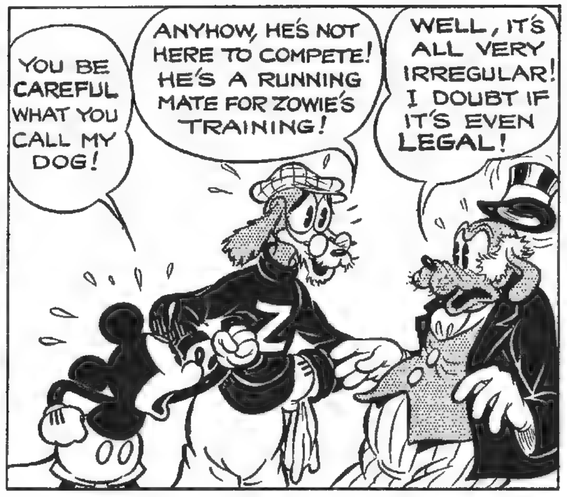

GEE! I ALMOST FORGOT! THE RACING COMMITTEE WON'T LET PLUTO AND ME ON THE TRACK!
THAT'S SO! YOU WERE BARRED, WEREN'T YOU?
1-21

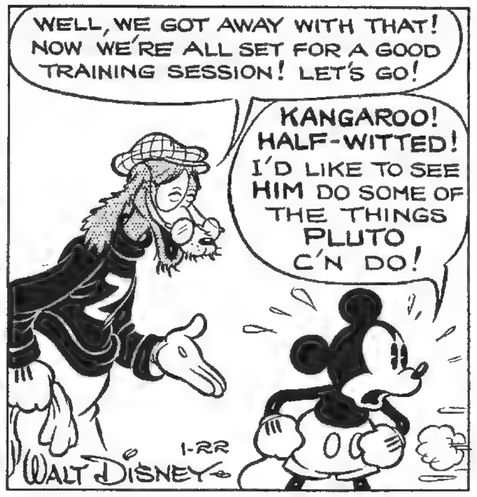
SURE! AND YOU LOST YOUR JOB ON THE COMMITTEE!
BUT I'M STILL A MEMBER AND THEY CAN'T STOP ME FROM RACING!

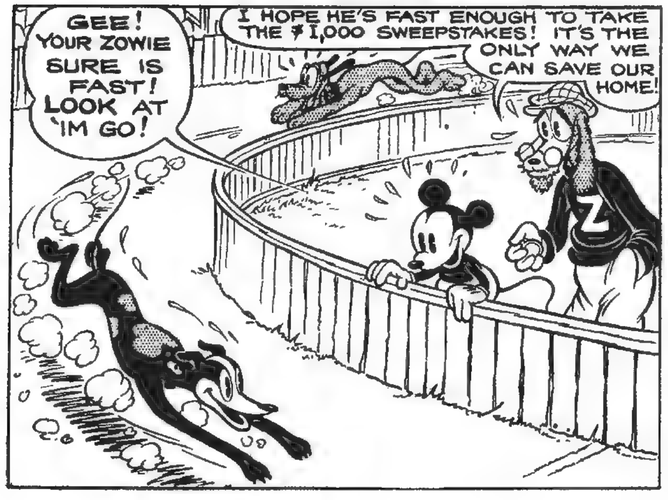
THAT'S HOW WE'LL DO IT! PLUTO AND ME WILL BE WORKIN' FOR YOU AS TRAINER AND HANDLER!
WALT DISNEY

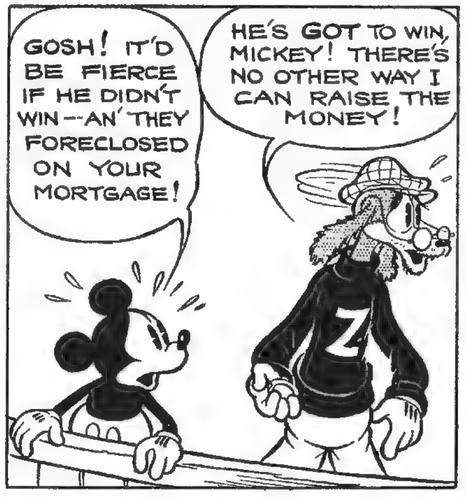

OF ALL THE CONFOUNDED NERVE! THEY TOLD ME YOU WERE HERE! LEAVE THESE GROUNDS, INSTANTLY!

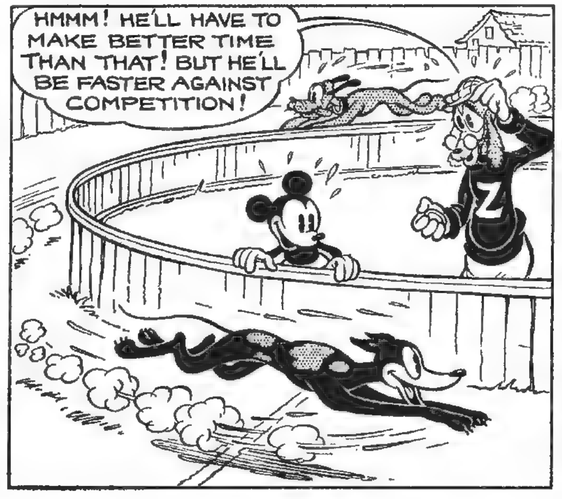

JUST A MINUTE, MR. BRINDLE! I'VE GOT A RIGHT TO BE HERE AND WORK OUT MY DOG!
YES! YOU HAVE! BUT THIS HALF-WITTED KANGAROO HAS BEEN BARRED FROM COMPETITION, PERMANENTLY!
!

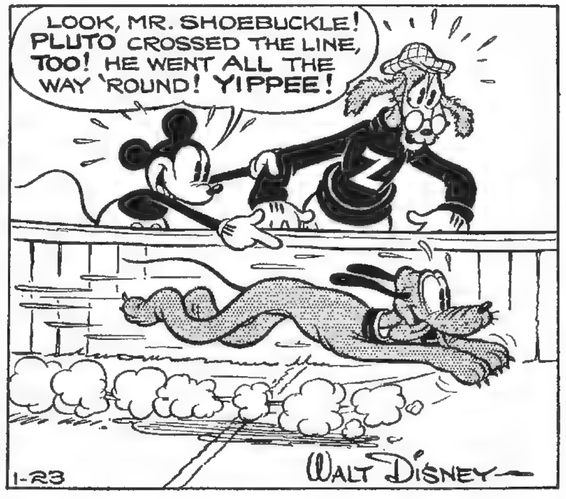

YOU BE CAREFUL WHAT YOU CALL MY DOG!
ANYHOW, HE'S NOT HERE TO COMPETE! HE'S A RUNNING MATE FOR ZOWIE'S TRAINING!
WELL, IT'S ALL VERY IRREGULAR! I DOUBT IF IT'S EVEN LEGAL!

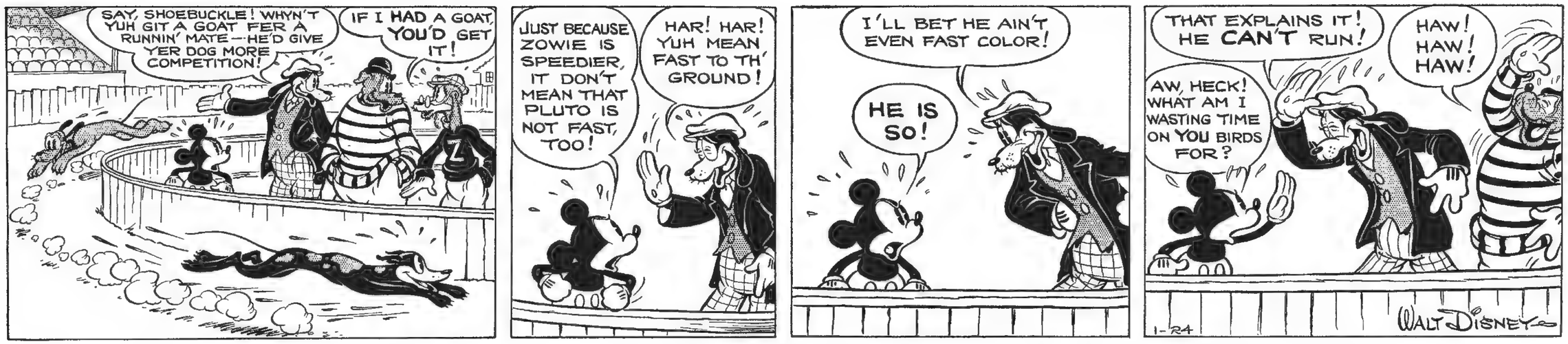

WELL, WE GOT AWAY WITH THAT! NOW WE'RE ALL SET FOR A GOOD TRAINING SESSION! LET'S GO!
KANGAROO! HALF-WITTED! I'D LIKE TO SEE HIM DO SOME OF THE THINGS PLUTO C'N DO!
1-22
WALT DISNEY

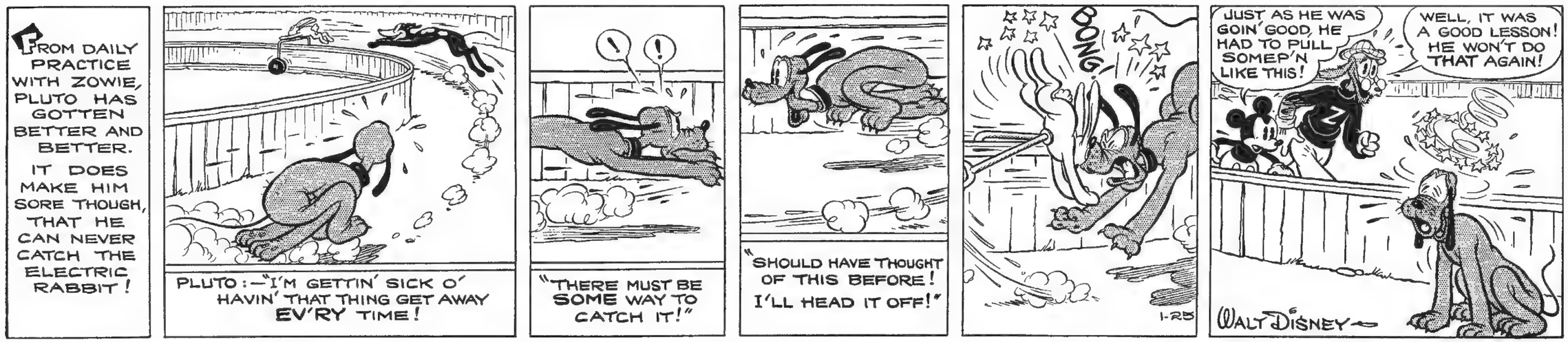

GEE! YOUR ZOWIE SURE IS FAST! LOOK AT 'IM GO!
I HOPE HE'S FAST ENOUGH TO TAKE THE $1,000 SWEEPSTAKES! IT'S THE ONLY WAY WE CAN SAVE OUR HOME!


GOSH! IT'D BE FIERCE IF HE DIDN'T WIN--AN' THEY FORECLOSED ON YOUR MORTGAGE!
HE'S GOT TO WIN, MICKEY! THERE'S NO OTHER WAY I CAN RAISE THE MONEY!


HMMM! HE'LL HAVE TO MAKE BETTER TIME THAN THAT! BUT HE'LL BE FASTER AGAINST COMPETITION!


LOOK, MR. SHOEBUCKLE! PLUTO CROSSED THE LINE, TOO! HE WENT ALL THE WAY 'ROUND! YIPPEE!
1-23
WALT DISNEY


SAY, SHOEBUCKLE! WHYN'T YUH GIT A GOAT FER A RUNNIN' MATE—HE'D GIVE YER DOG MORE COMPETITION!
IF I HAD A GOAT, YOU'D GET IT!
JUST BECAUSE ZOWIE IS SPEEDIER, IT DON'T MEAN THAT PLUTO IS NOT FAST, TOO!
HAR! HAR! YUH MEAN FAST TO TH' GROUND!
I'LL BET HE AIN'T EVEN FAST COLOR!
HE IS SO!
THAT EXPLAINS IT! HE CAN'T RUN!
HAW! HAW! HAW!
AW, HECK! WHAT AM I WASTING TIME ON YOU BIRDS FOR?
1-24
WALT DISNEY


FROM DAILY PRACTICE WITH ZOWIE, PLUTO HAS GOTTEN BETTER AND BETTER.
IT DOES MAKE HIM SORE THOUGH, THAT HE CAN NEVER CATCH THE ELECTRIC RABBIT!
PLUTO:—"I'M GETTIN' SICK O' HAVIN' THAT THING GET AWAY EV'RY TIME!
! !
"THERE MUST BE SOME WAY TO CATCH IT!"
"SHOULD HAVE THOUGHT OF THIS BEFORE! I'LL HEAD IT OFF!"
BONG
1-25
JUST AS HE WAS GOIN' GOOD, HE HAD TO PULL SOMEP'N LIKE THIS!
WELL, IT WAS A GOOD LESSON! HE WON'T DO THAT AGAIN!
WALT DISNEY

TIME HAS PASSED, AND THROUGH THE EXPERT TRAINING OF SHOEBUCKLE, PLUTO IS A FAIRLY WELL-BEHAVED RACER!
HE RUNS PRETTY WELL FOR HIS BUILD! HE WON'T BE A LAUGHING-STOCK THE NEXT TIME!
GEE! IF I COULD ONLY GET THE COMMITTEE TO LET 'IM IN A RACE!
THAT'LL BE THE HARD PART!
HERE COMES ONE OF THE JUDGES NOW! I'LL TRY MY LUCK!
NOT ANOTHER WORD ON THE SUBJECT! IT'S CLOSED!
IT'S NOT FAIR! PLUTO'S AN EXPERT RACIN' DOG NOW AND HE OUGHTA BE ALLOWED TO REDEEM HIMSELF!
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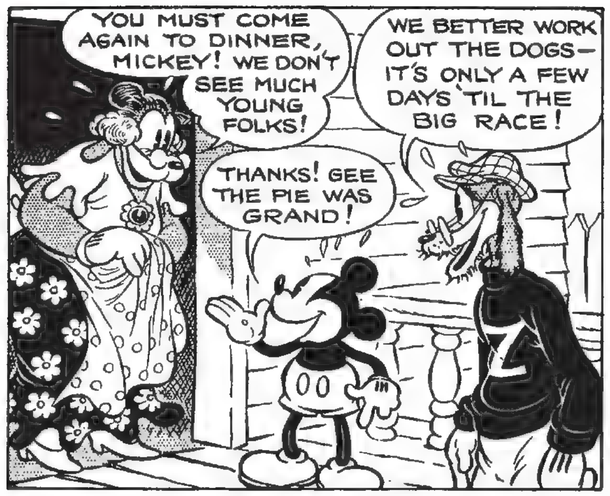
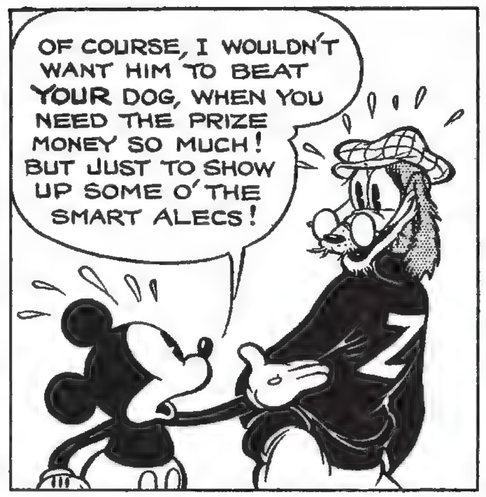
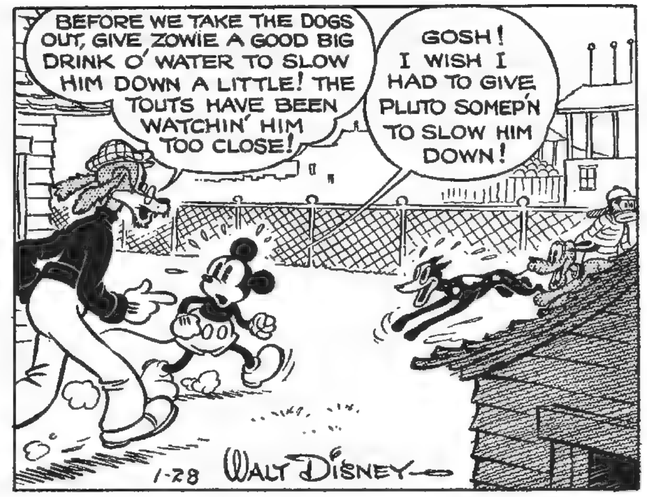
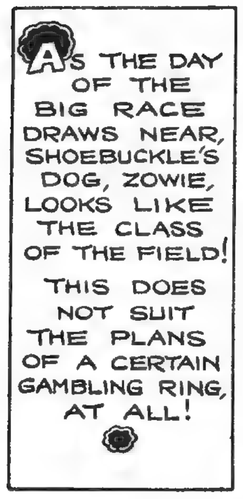
1-26
-AND IF YOU EVER GET THAT DOG ENTERED IN A RACE BY ANY FLUKE, HE'LL BE SCRATCHED!
Y' WON'T NEED TO! HE C'N SCRATCH HIMSELF!
COME ON, PLUTO!


YOU MUST COME AGAIN TO DINNER, MICKEY! WE DON'T SEE MUCH YOUNG FOLKS!
WE BETTER WORK OUT THE DOGS— IT'S ONLY A FEW DAYS 'TIL THE BIG RACE!
THANKS! GEE THE PIE WAS GRAND!

GOSH! I WISH I COULD THINK OF A WAY TO GET PLUTO ENTERED IN THAT RACE!
PRETTY TOUGH, WITH THE WHOLE COMMITTEE AGAINST YOU!

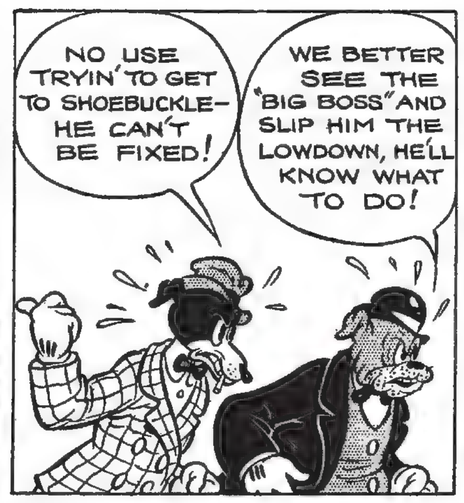

OF COURSE, I WOULDN'T WANT HIM TO BEAT YOUR DOG, WHEN YOU NEED THE PRIZE MONEY SO MUCH! BUT JUST TO SHOW UP SOME O' THE SMART ALECS!

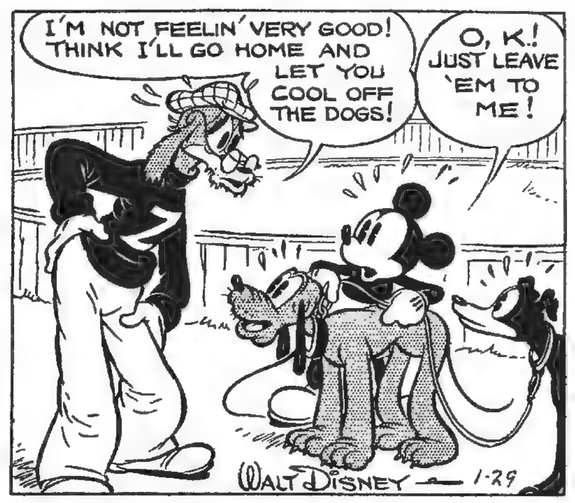

BEFORE WE TAKE THE DOGS OUT, GIVE ZOWIE A GOOD BIG DRINK O' WATER TO SLOW HIM DOWN A LITTLE! THE TOUTS HAVE BEEN WATCHIN' HIM TOO CLOSE!
GOSH! I WISH I HAD TO GIVE PLUTO SOMEP'N TO SLOW HIM DOWN!
1-28 WALT DISNEY

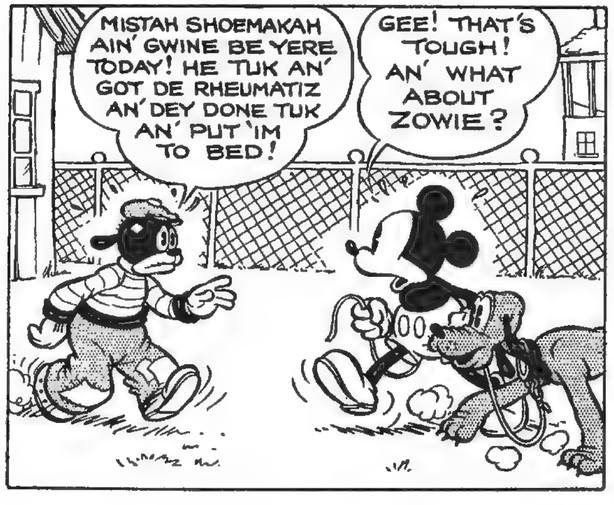

AS THE DAY OF THE BIG RACE DRAWS NEAR, SHOEBUCKLE'S DOG, ZOWIE, LOOKS LIKE THE CLASS OF THE FIELD!
THIS DOES NOT SUIT THE PLANS OF A CERTAIN GAMBLING RING, AT ALL!

THAT'LL DO FOR TODAY— I DON'T WANT HIM TO GO STALE!
MAYBE PLUTO'S RUNNIN' 'IM TOO HARD!

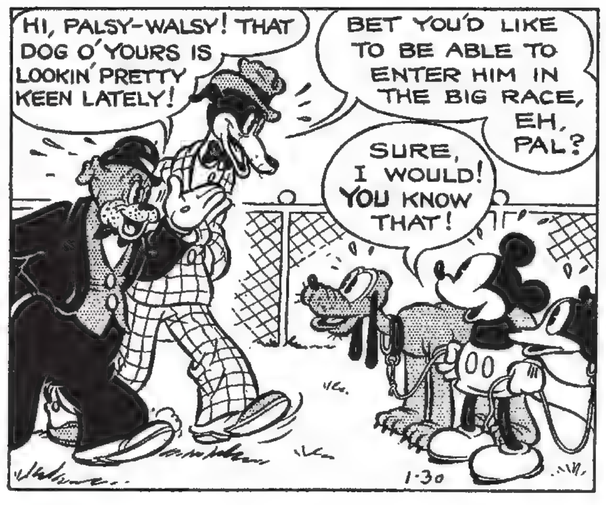
PHEEW! 58 SECONDS FLAT FOR THE HALF!
AND HE WAS TAKIN' IT EASY! WE'VE GOT TO WORK FAST!

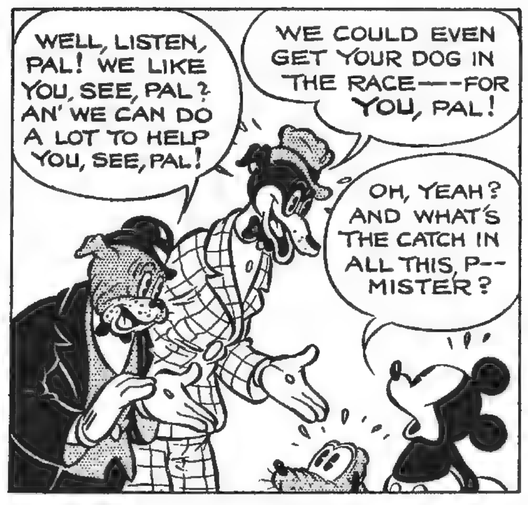

NO USE TRYIN' TO GET TO SHOEBUCKLE— HE CAN'T BE FIXED!
WE BETTER SEE THE "BIG BOSS" AND SLIP HIM THE LOWDOWN, HE'LL KNOW WHAT TO DO!

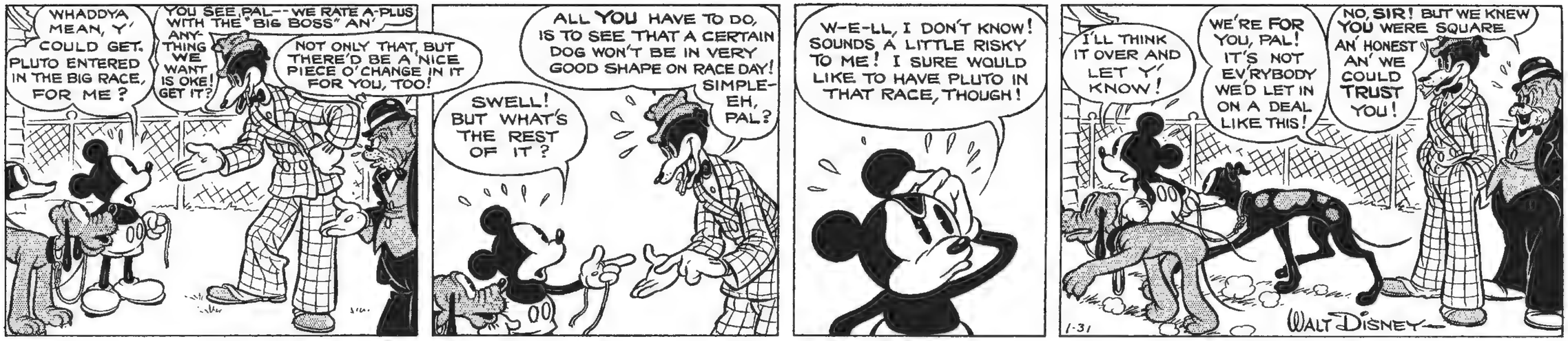

I'M NOT FEELIN' VERY GOOD! THINK I'LL GO HOME AND LET YOU COOL OFF THE DOGS!
O, K! JUST LEAVE 'EM TO ME!
WALT DISNEY 1-29

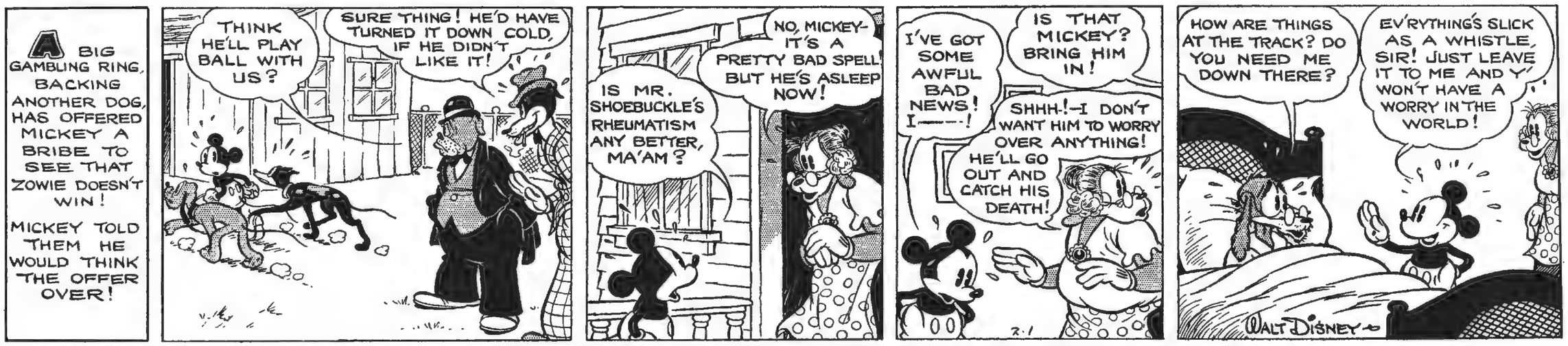

MISTAH SHOEMAKAH AIN' GWINE BE YERE TODAY! HE TUK AN' GOT DE RHEUMATIZ AN' DEY DONE TUK AN' PUT 'IM TO BED!
GEE! THAT'S TOUGH! AN' WHAT ABOUT ZOWIE?

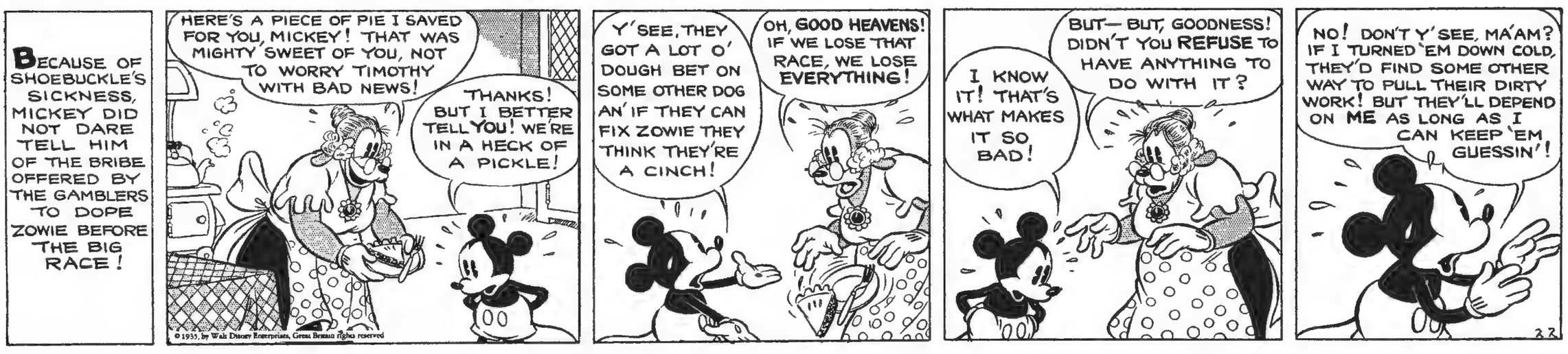
HE WANT YO' SHOULD GIVE 'IM DE REG'LAH WUKOUT! AH DONE BRUNG 'IM TO DE PADDOCK! YASSUH!
O. K!


HI, PALSY-WALSY! THAT DOG O' YOURS IS LOOKIN' PRETTY KEEN LATELY!
BET YOU'D LIKE TO BE ABLE TO ENTER HIM IN THE BIG RACE, EH, PAL?
SURE, I WOULD! YOU KNOW THAT!
1-30

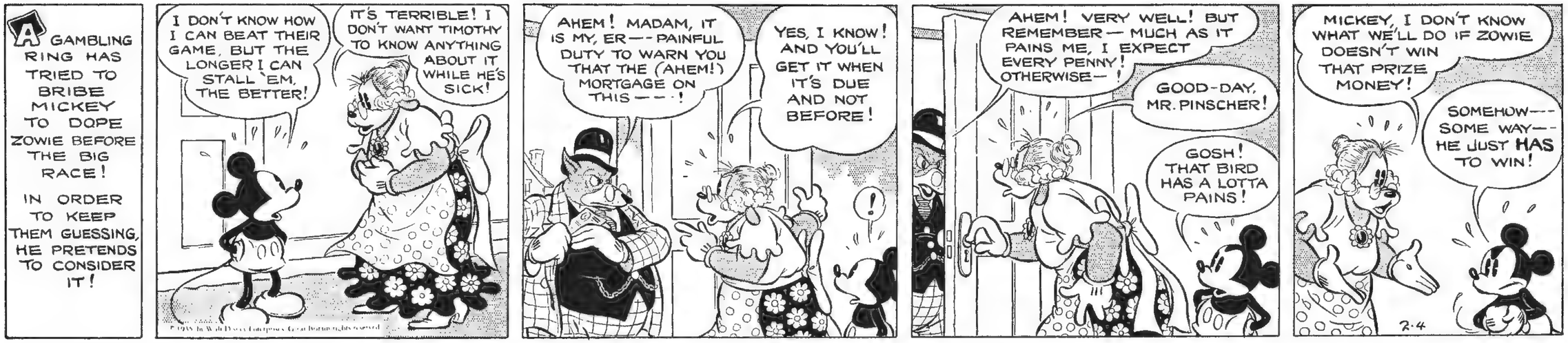

WELL, LISTEN, PAL! WE LIKE YOU, SEE, PAL? AN' WE CAN DO A LOT TO HELP YOU, SEE, PAL!
WE COULD EVEN GET YOUR DOG IN THE RACE---FOR YOU, PAL!
OH, YEAH? AND WHAT'S THE CATCH IN ALL THIS, P-- MISTER?

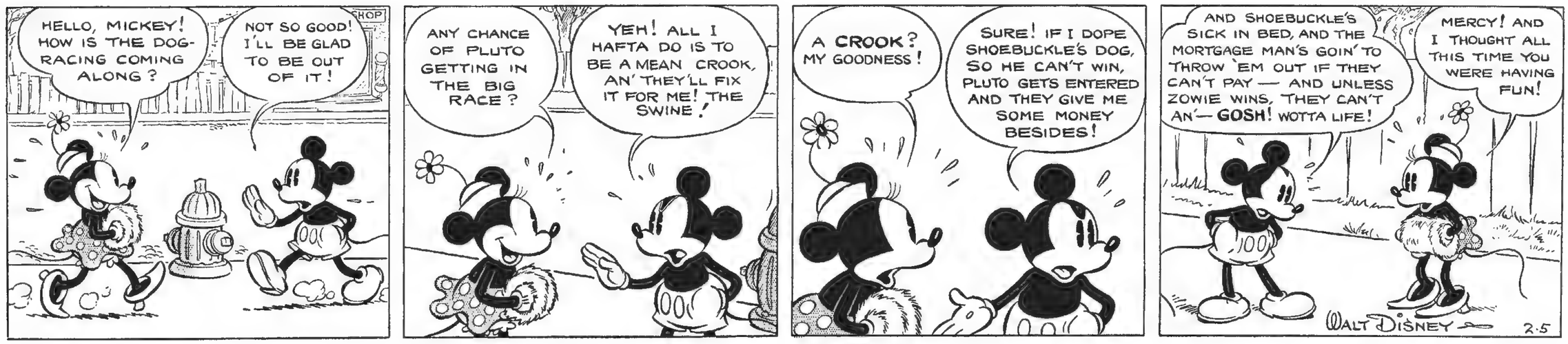






138. PLUTO THE RACER


A GAMBLING RING HAS TRIED TO BRIBE MICKEY TO DOPE ZOWIE BEFORE THE BIG RACE!
IN ORDER TO KEEP THEM GUESSING, HE PRETENDS TO CONSIDER IT!
I DON'T KNOW HOW I CAN BEAT THEIR GAME, BUT THE LONGER I CAN STALL 'EM, THE BETTER!
IT'S TERRIBLE! I DON'T WANT TIMOTHY TO KNOW ANYTHING ABOUT IT WHILE HE'S SICK!
AHEM! MADAM, IT IS MY, ER--PAINFUL DUTY TO WARN YOU THAT THE (AHEM!) MORTGAGE ON THIS---!
YES, I KNOW! AND YOU'LL GET IT WHEN IT'S DUE AND NOT BEFORE!
!
AHEM! VERY WELL! BUT REMEMBER—MUCH AS IT PAINS ME, I EXPECT EVERY PENNY! OTHERWISE—!
GOOD-DAY, MR. PINSCHER!
GOSH! THAT BIRD HAS A LOTTA PAINS!
MICKEY, I DON'T KNOW WHAT WE'LL DO IF ZOWIE DOESN'T WIN THAT PRIZE MONEY!
SOMEHOW--SOME WAY--HE JUST HAS TO WIN!
2-4


HELLO, MICKEY! HOW IS THE DOG-RACING COMING ALONG?
NOT SO GOOD! I'LL BE GLAD TO BE OUT OF IT!
ANY CHANCE OF PLUTO GETTING IN THE BIG RACE?
YEH! ALL I HAFTA DO IS TO BE A MEAN CROOK, AN' THEY'LL FIX IT FOR ME! THE SWINE!
A CROOK? MY GOODNESS!
SURE! IF I DOPE SHOEBUCKLE'S DOG, SO HE CAN'T WIN, PLUTO GETS ENTERED AND THEY GIVE ME SOME MONEY BESIDES!
AND SHOEBUCKLE'S SICK IN BED, AND THE MORTGAGE MAN'S GOIN' TO THROW 'EM OUT IF THEY CAN'T PAY — AND UNLESS ZOWIE WINS, THEY CAN'T AN'—GOSH! WOTTA LIFE!
MERCY! AND I THOUGHT ALL THIS TIME YOU WERE HAVING FUN!
WALT DISNEY
2-5

HI, PAL! DID YOU THINK OVER OUR LITTLE PROPOSITION?
YEAH! BUT I'M NOT SO HOT ON IT! TOO RISKY!
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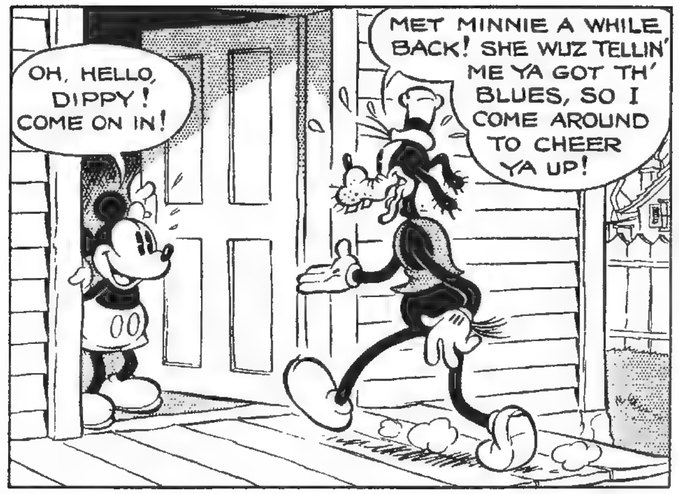
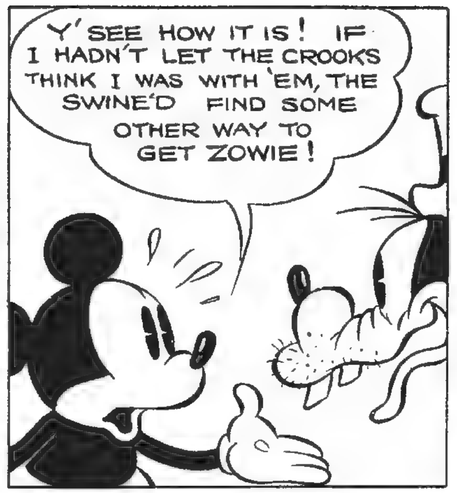
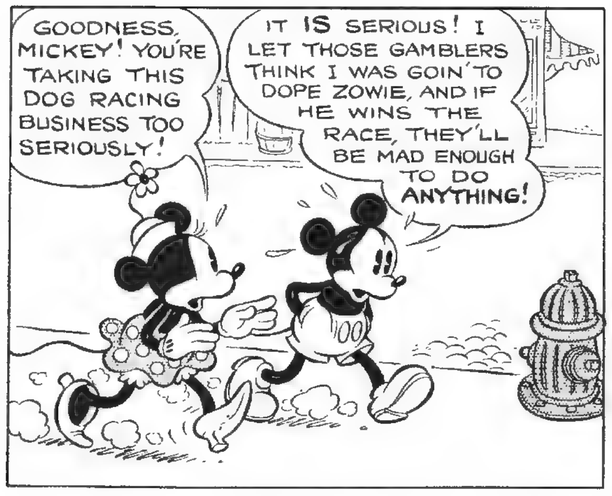
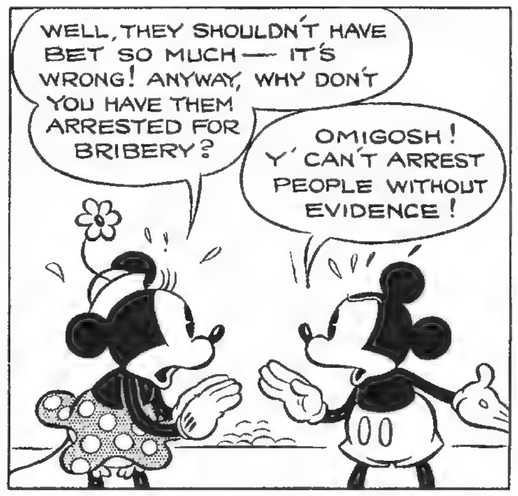
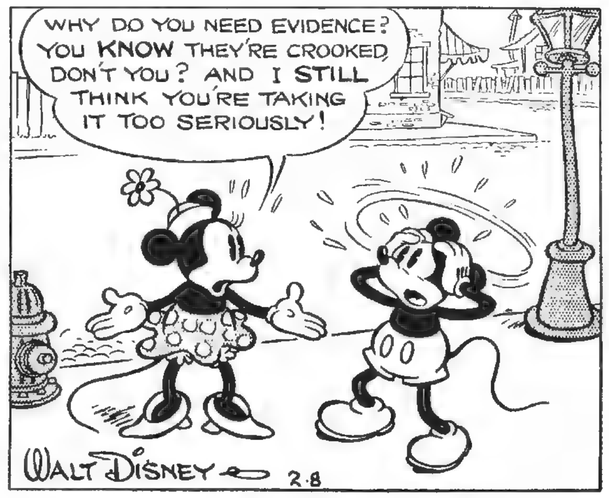
BUT LOOK AT THE JACK YOU'D BE MAKIN', YOURSELF!
AND YOUR DOG ENTERED IN THE RACE—JUST WHAT YOU'VE BEEN AFTER!
HOW DO I KNOW YOU GUYS'LL PLAY SQUARE?
WE'VE NEVER WELCHED YET—HAVE WE, PUG?
NO, SIR! NEVER!
ALL RIGHT, THEN! I'LL TAKE CARE OF ZOWIE!
ATTABOY! THAT'S THE WAY TO TALK!
YOU'RE DOIN' THE SMART THING, PAL!
I HOPE I AM—I'M NOT SO SURE!
2-6

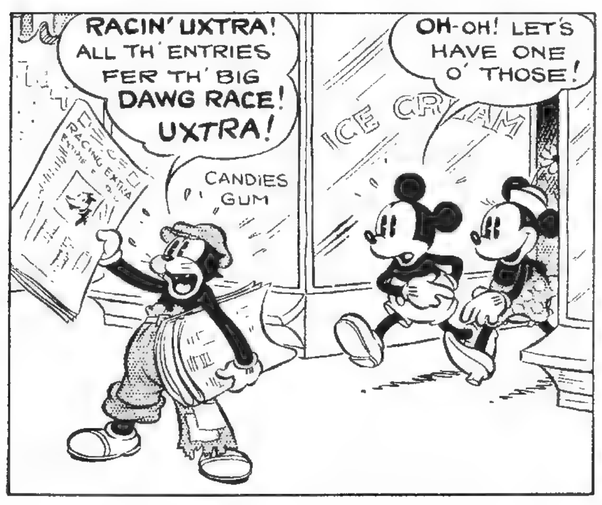


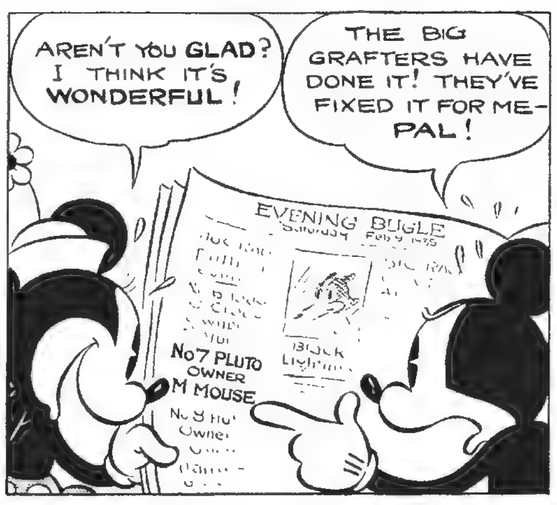


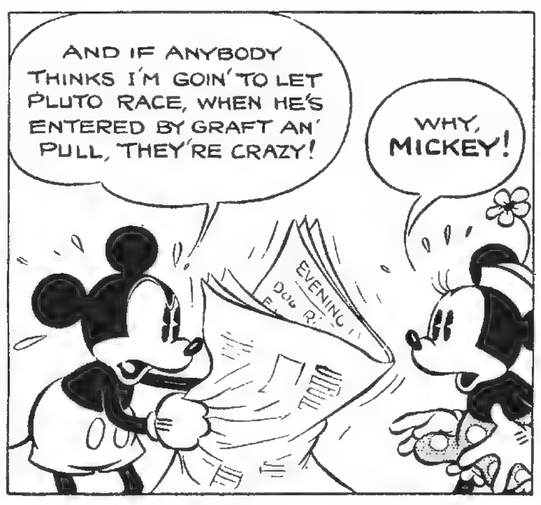


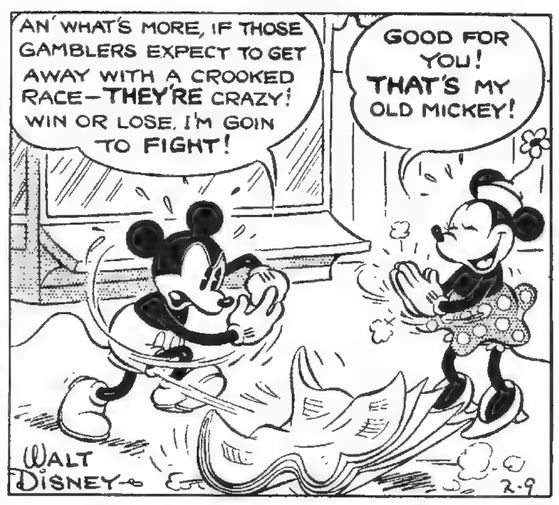




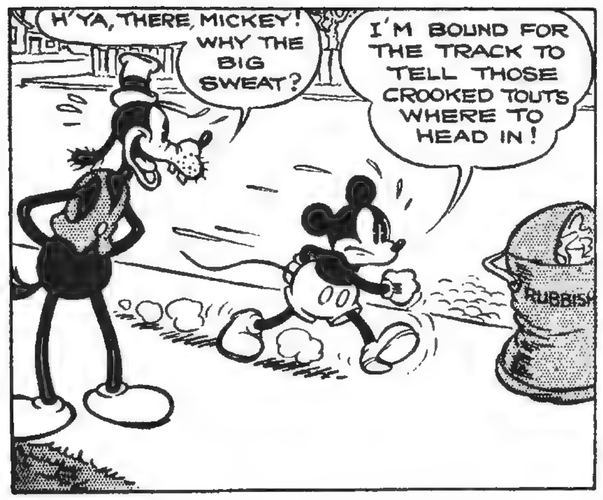






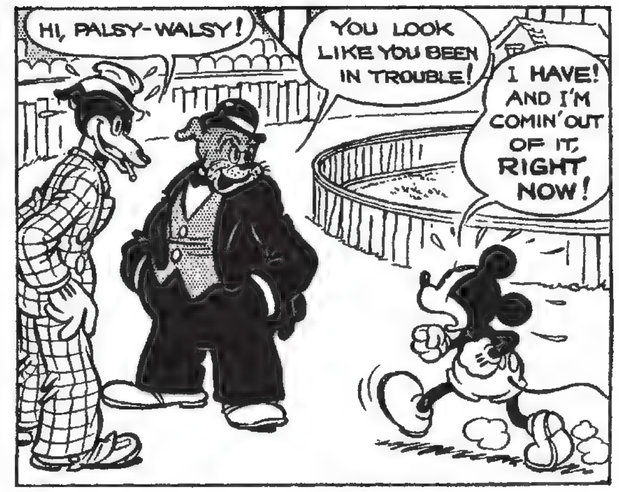


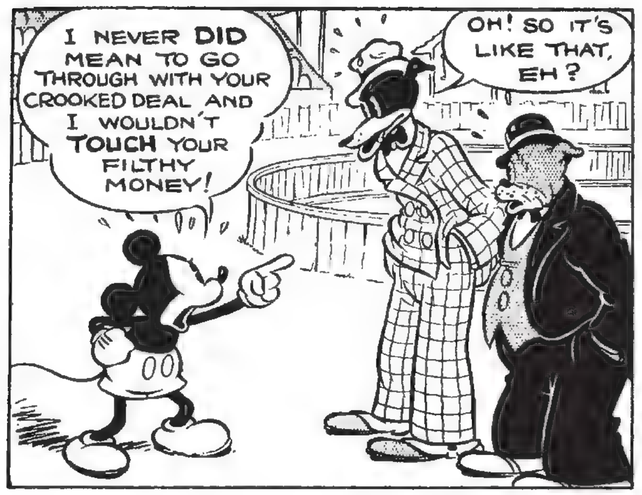
140. PLUTO THE RACER


H'YA, THERE, MICKEY! WHY THE BIG SWEAT?
I'M BOUND FOR THE TRACK TO TELL THOSE CROOKED TOUTS WHERE TO HEAD IN!
RUBBISH

MEBBE I BETTER COME ALONG, SO'S IF THEY GET TOUGH!
OH, THEY WON'T DO ANYTHING — IN THE OPEN!

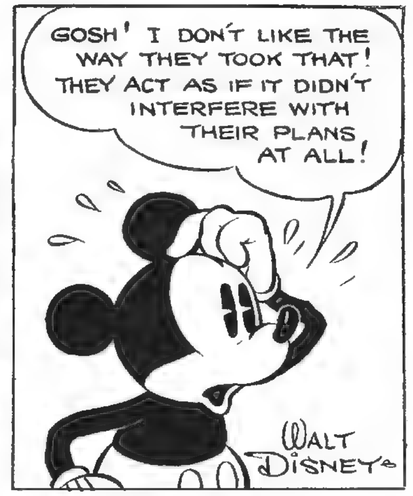
GOSH! IT'S THE DAY BEFORE THE RACE! WHY'NT YA WAIT 'TIL — ?
I'VE WAITED LONG ENOUGH! THOSE COOTS ARE GONNA KNOW RIGHT WHERE I STAND!


HI, PALSY-WALSY!
YOU LOOK LIKE YOU BEEN IN TROUBLE!
I HAVE! AND I'M COMIN' OUT OF IT, RIGHT NOW!


I NEVER DID MEAN TO GO THROUGH WITH YOUR CROOKED DEAL AND I WOULDN'T TOUCH YOUR FILTHY MONEY!
OH! SO IT'S LIKE THAT, EH?

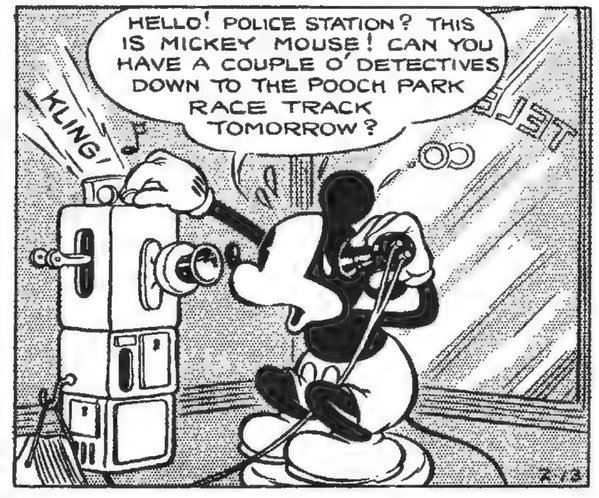
AND IF ANYTHING HAPPENS TO ZOWIE BEFORE THE RACE TOMORROW, YOU SNAKES'LL GO TO THE COOLER!
DO YOU KNOW WHAT HE'S TALKIN' ABOUT, PUG?
I'VE BEEN WONDERIN' ALL ALONG!

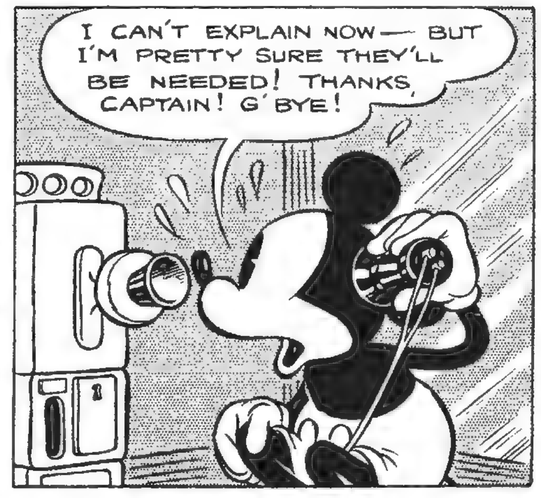
Y' KNOW DARN WELL WHAT I MEAN! AN' WHAT I THINK OF Y', TOO!
WELL, IT'S NICE TO HAVE SEEN YOU!
YOU MUST COME AND SEE US SOMETIME!

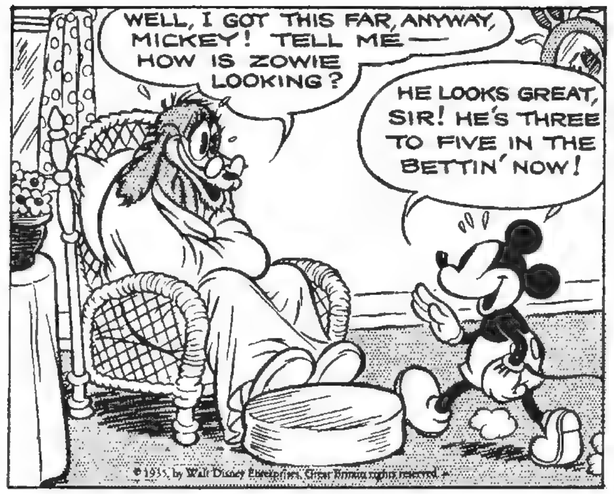

GOSH! I DON'T LIKE THE WAY THEY TOOK THAT! THEY ACT AS IF IT DIDN'T INTERFERE WITH THEIR PLANS AT ALL!
WALT DISNEY

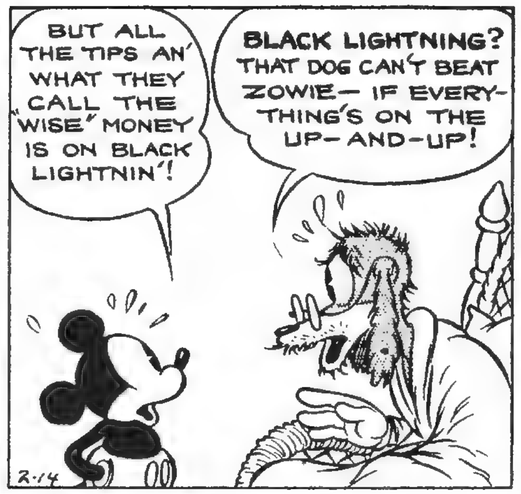
DAT DAWG O' MISTAH SHOEBUCKLE'S SHO' AM DE FAVORITE IN DE BETTIN'! DEY DONE BACKED 'IM DOWN TO FREE TO FIVE!
ARE YOU BETTIN' ON 'IM, SAM?
ZOW

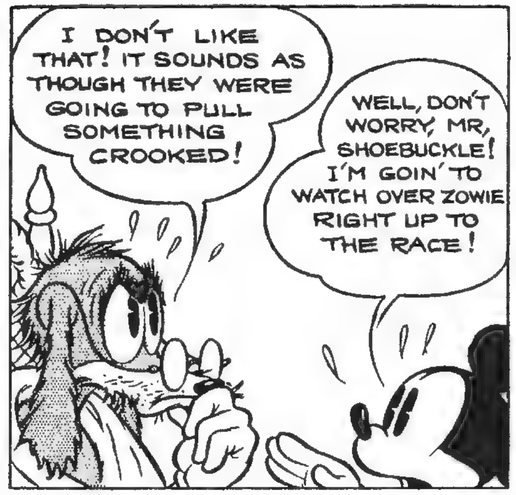
NO, SUH! AH'M STRINGIN' WID DE WISE MONEY — MAH TWO BUCKS GOES ON BLACK LIGHTNIN'! DAT'S DE INSIDE STUFF!

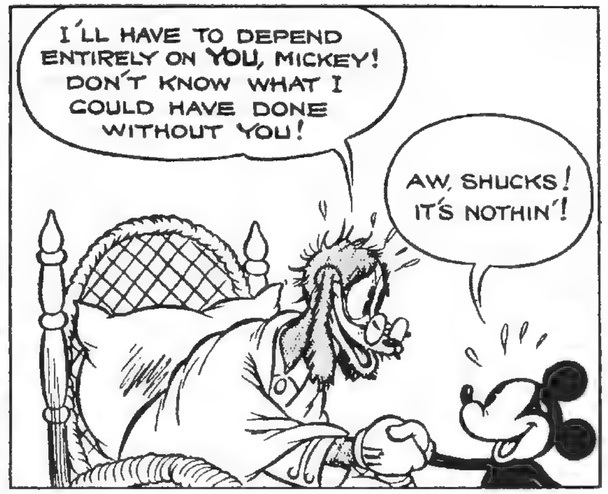

HELLO! POLICE STATION? THIS IS MICKEY MOUSE! CAN YOU HAVE A COUPLE O' DETECTIVES DOWN TO THE POOCH PARK RACE TRACK TOMORROW?
KLING!

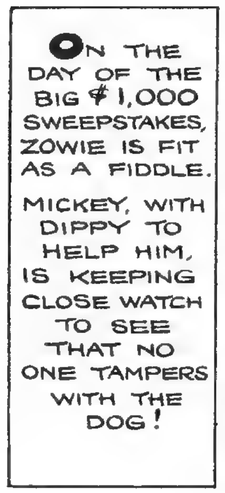

I CAN'T EXPLAIN NOW — BUT I'M PRETTY SURE THEY'LL BE NEEDED! THANKS, CAPTAIN! G' BYE!

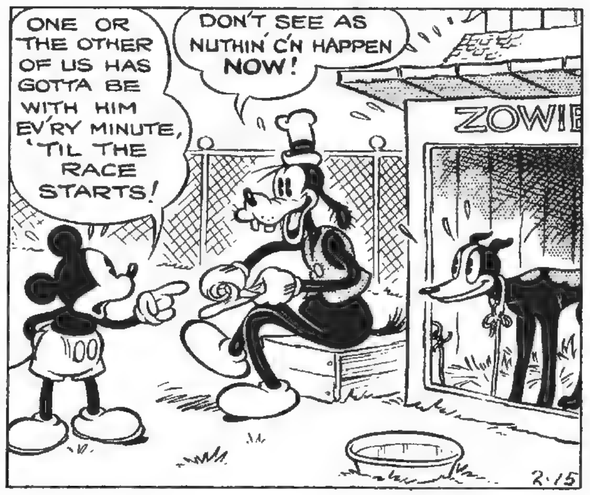

WELL, I GOT THIS FAR, ANYWAY, MICKEY! TELL ME— HOW IS ZOWIE LOOKING?
HE LOOKS GREAT, SIR! HE'S THREE TO FIVE IN THE BETTIN' NOW!


BUT ALL THE TIPS AN' WHAT THEY CALL THE "WISE" MONEY IS ON BLACK LIGHTNIN'!
BLACK LIGHTNING? THAT DOG CAN'T BEAT ZOWIE— IF EVERY-THING'S ON THE UP-AND-UP!
2-14

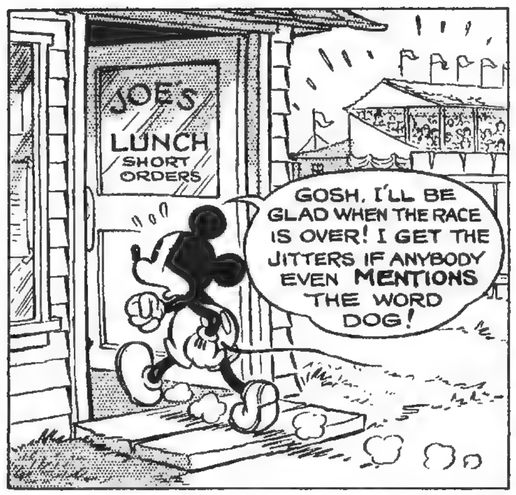

I DON'T LIKE THAT! IT SOUNDS AS THOUGH THEY WERE GOING TO PULL SOMETHING CROOKED!
WELL, DON'T WORRY, MR, SHOEBUCKLE! I'M GOIN' TO WATCH OVER ZOWIE RIGHT UP TO THE RACE!

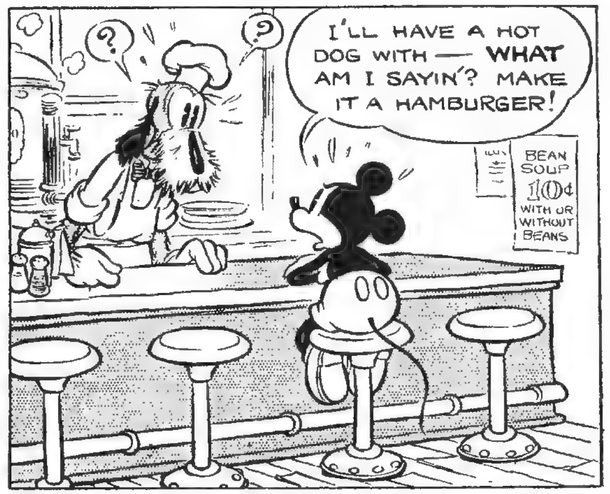

I'LL HAVE TO DEPEND ENTIRELY ON YOU, MICKEY! DON'T KNOW WHAT I COULD HAVE DONE WITHOUT YOU!
AW, SHUCKS! IT'S NOTHIN'!

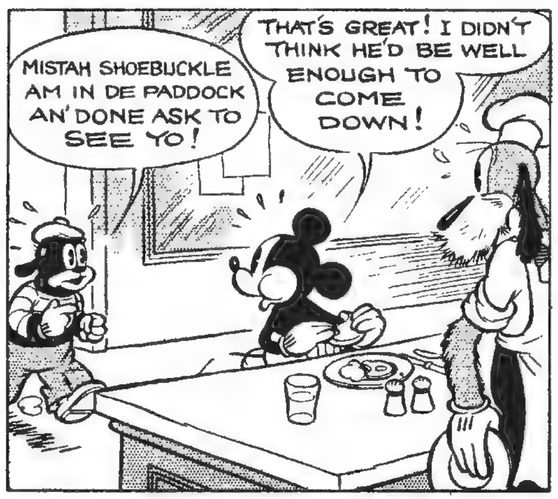

ON THE DAY OF THE BIG $1,000 SWEEPSTAKES, ZOWIE IS FIT AS A FIDDLE.
MICKEY, WITH DIPPY TO HELP HIM, IS KEEPING CLOSE WATCH TO SEE THAT NO ONE TAMPERS WITH THE DOG!


ONE OR THE OTHER OF US HAS GOTTA BE WITH HIM EV'RY MINUTE, 'TIL THE RACE STARTS!
DON'T SEE AS NUTHIN' C'N HAPPEN NOW!
ZOWIE
2-15

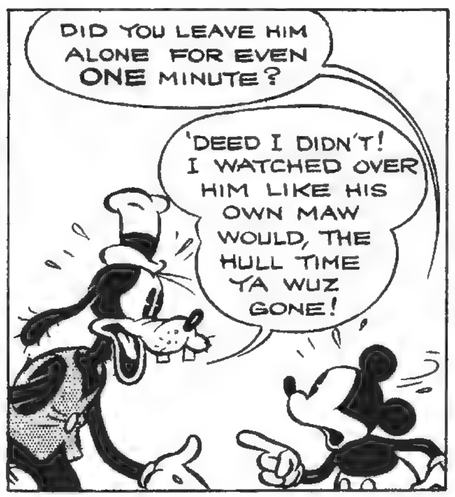
I'M GOIN' TO LUNCH! BE SURE AND STAY 'TIL I GET BACK!
WILD HOSSES WUN'T DRAG ME AWAY!

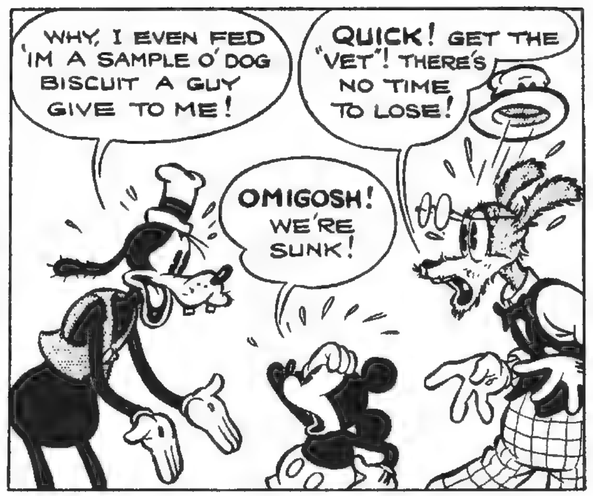

JOE'S LUNCH SHORT ORDERS
GOSH, I'LL BE GLAD WHEN THE RACE IS OVER! I GET THE JITTERS IF ANYBODY EVEN MENTIONS THE WORD DOG!

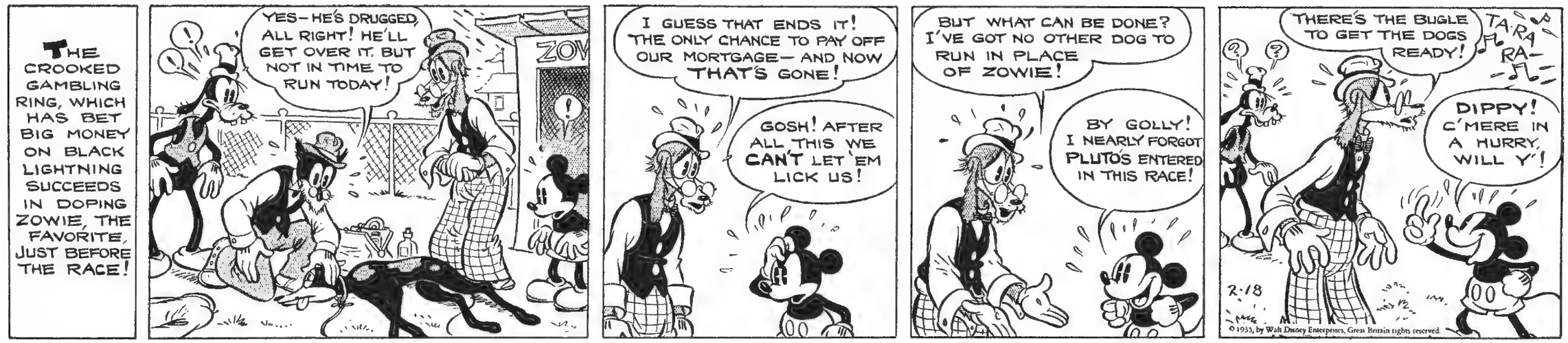

?
?
I'LL HAVE A HOT DOG WITH — WHAT AM I SAYIN'? MAKE IT A HAMBURGER!
BEAN SOUP 10¢ WITH OR WITHOUT BEANS


MISTAH SHOEBUCKLE AM IN DE PADDOCK AN' DONE ASK TO SEE YO!
THAT'S GREAT! I DIDN'T THINK HE'D BE WELL ENOUGH TO COME DOWN!

GOOD GOSH! WHAT'S WRONG WITH HIM?
THAT'S WHAT I WANT TO KNOW!
2-16


DID YOU LEAVE HIM ALONE FOR EVEN ONE MINUTE?
'DEED I DIDN'T! I WATCHED OVER HIM LIKE HIS OWN MAW WOULD, THE HULL TIME YA WUZ GONE!


WHY, I EVEN FED 'IM A SAMPLE O' DOG BISCUIT A GUY GIVE TO ME!
QUICK! GET THE "VET"! THERE'S NO TIME TO LOSE!
OMIGOSH! WE'RE SUNK!


THE CROOKED GAMBLING RING, WHICH HAS BET BIG MONEY ON BLACK LIGHTNING SUCCEEDS IN DOPING ZOWIE, THE FAVORITE, JUST BEFORE THE RACE!
YES—HE'S DRUGGED, ALL RIGHT! HE'LL GET OVER IT, BUT NOT IN TIME TO RUN TODAY!
ZOW
I GUESS THAT ENDS IT! THE ONLY CHANCE TO PAY OFF OUR MORTGAGE— AND NOW THAT'S GONE!
GOSH! AFTER ALL THIS WE CAN'T LET 'EM LICK US!
BUT WHAT CAN BE DONE? I'VE GOT NO OTHER DOG TO RUN IN PLACE OF ZOWIE!
BY GOLLY! I NEARLY FORGOT PLUTO'S ENTERED IN THIS RACE!
THERE'S THE BUGLE TO GET THE DOGS READY!
TA-RA RA-
DIPPY! C'MERE IN A HURRY, WILL Y'!
2-18
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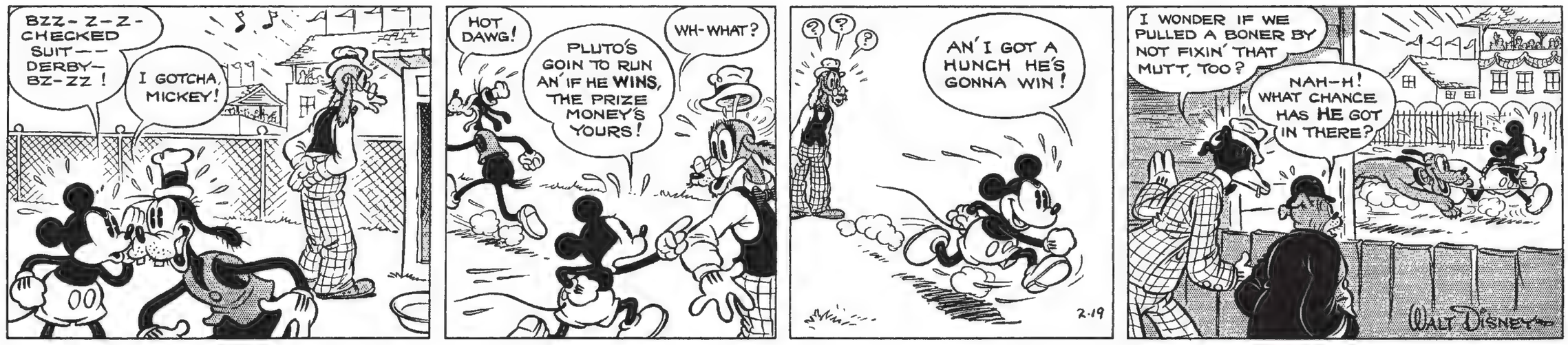
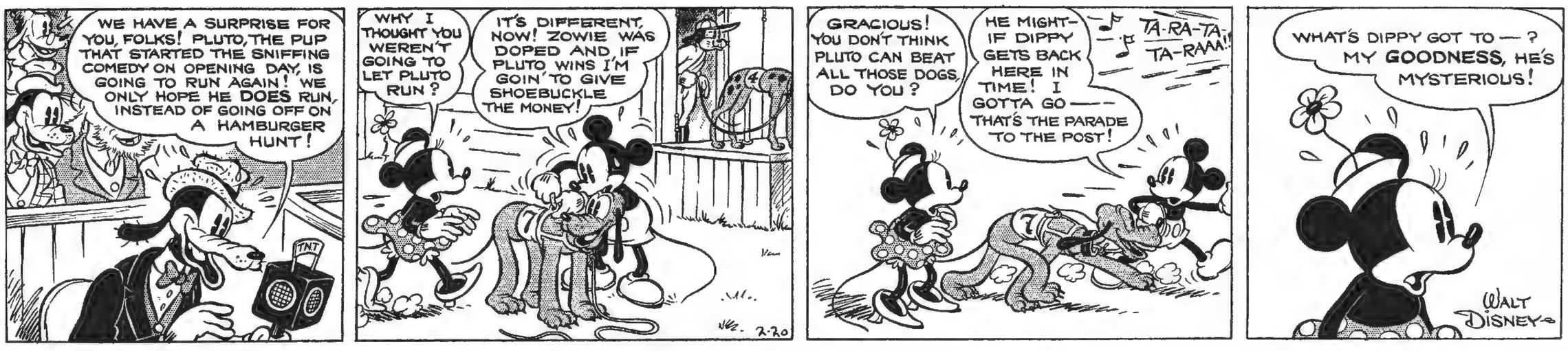
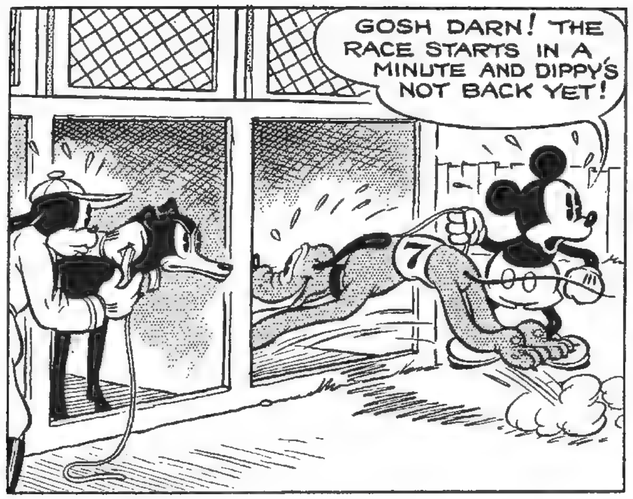
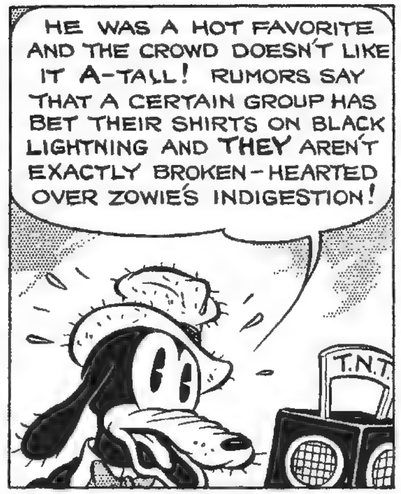
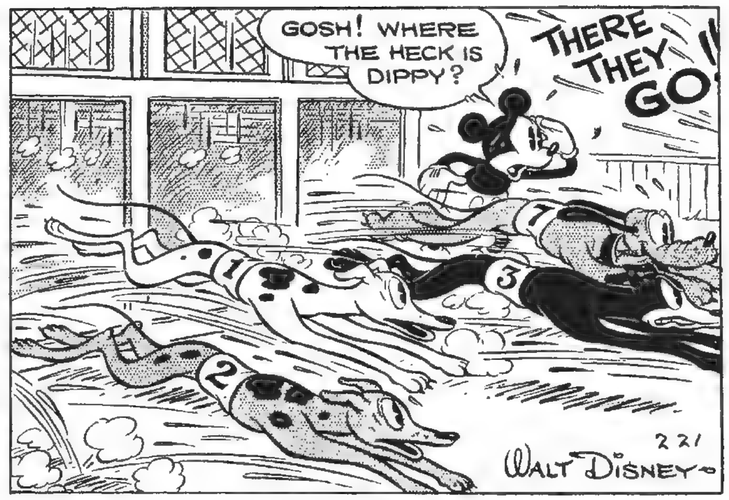
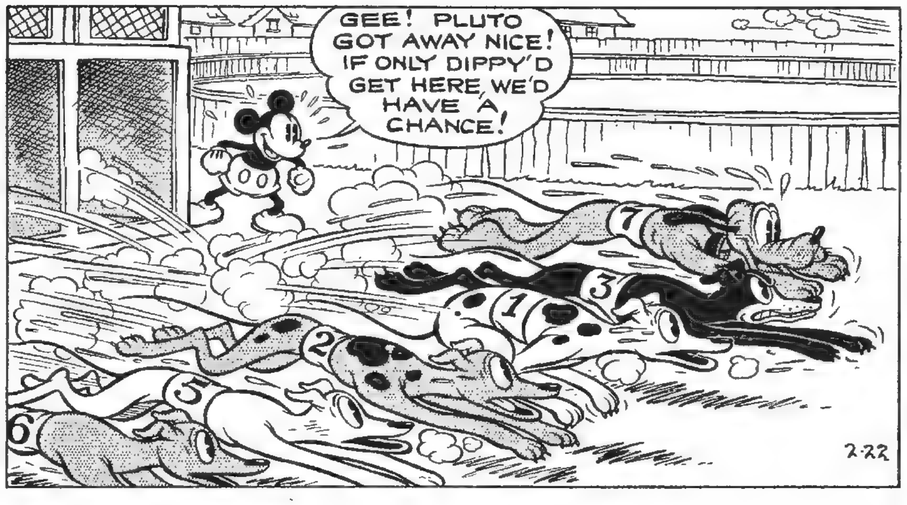

BZZ-Z-Z- CHECKED SUIT— DERBY— BZ-ZZ!
I GOTCHA, MICKEY!
HOT DAWG!
PLUTO'S GOIN TO RUN AN' IF HE WINS, THE PRIZE MONEY'S YOURS!
WH-WHAT?
AN' I GOT A HUNCH HE'S GONNA WIN!
2-19
I WONDER IF WE PULLED A BONER BY NOT FIXIN' THAT MUTT, TOO?
NAH-H! WHAT CHANCE HAS HE GOT IN THERE?
WALT DISNEY

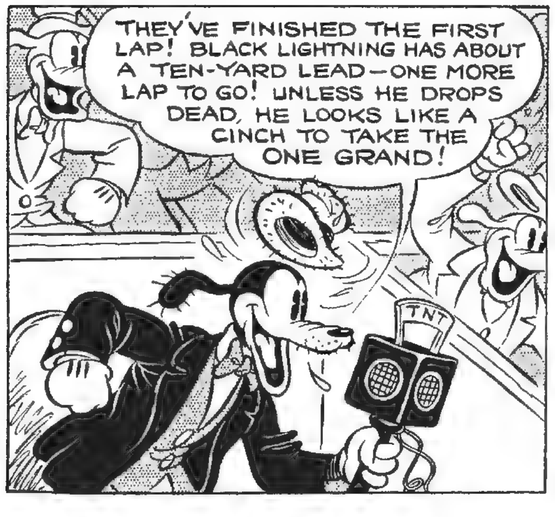

WE HAVE A SURPRISE FOR YOU, FOLKS! PLUTO, THE PUP THAT STARTED THE SNIFFING COMEDY ON OPENING DAY, IS GOING TO RUN AGAIN! WE ONLY HOPE HE DOES RUN, INSTEAD OF GOING OFF ON A HAMBURGER HUNT!
TNT
WHY I THOUGHT YOU WEREN'T GOING TO LET PLUTO RUN?
IT'S DIFFERENT, NOW! ZOWIE WAS DOPED AND, IF PLUTO WINS I'M GOIN' TO GIVE SHOEBUCKLE THE MONEY!
2-20
GRACIOUS! YOU DON'T THINK PLUTO CAN BEAT ALL THOSE DOGS, DO YOU?
HE MIGHT— IF DIPPY GETS BACK HERE IN TIME! I GOTTA GO— THAT'S THE PARADE TO THE POST!
TA-RA-TA- TA-RAAA!
WHAT'S DIPPY GOT TO—? MY GOODNESS, HE'S MYSTERIOUS!
WALT DISNEY

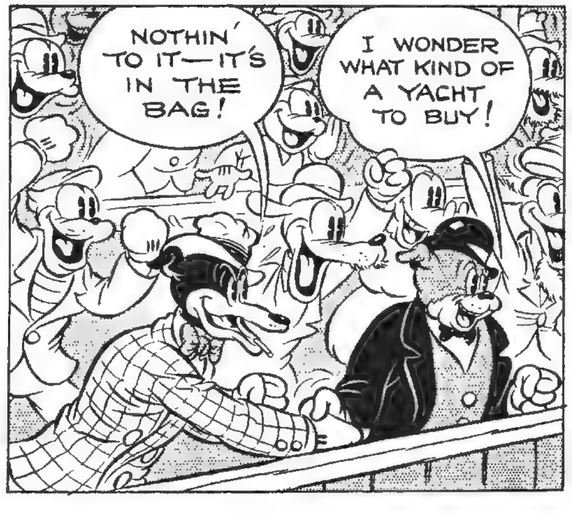


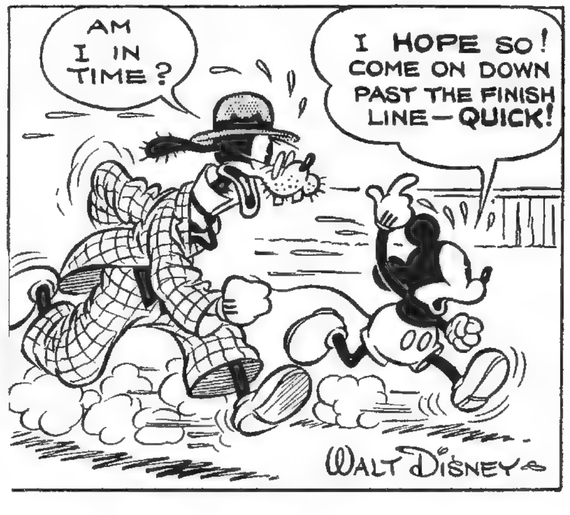




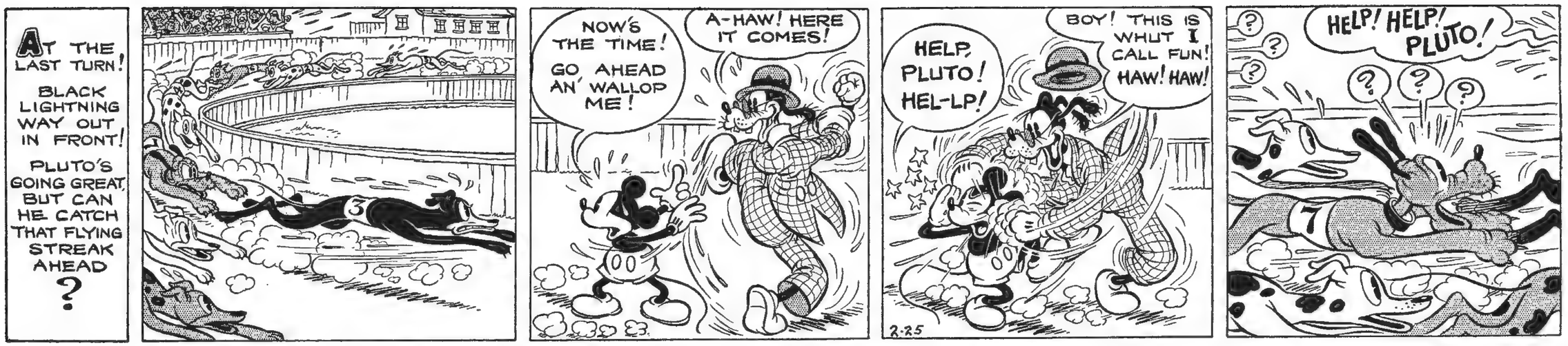


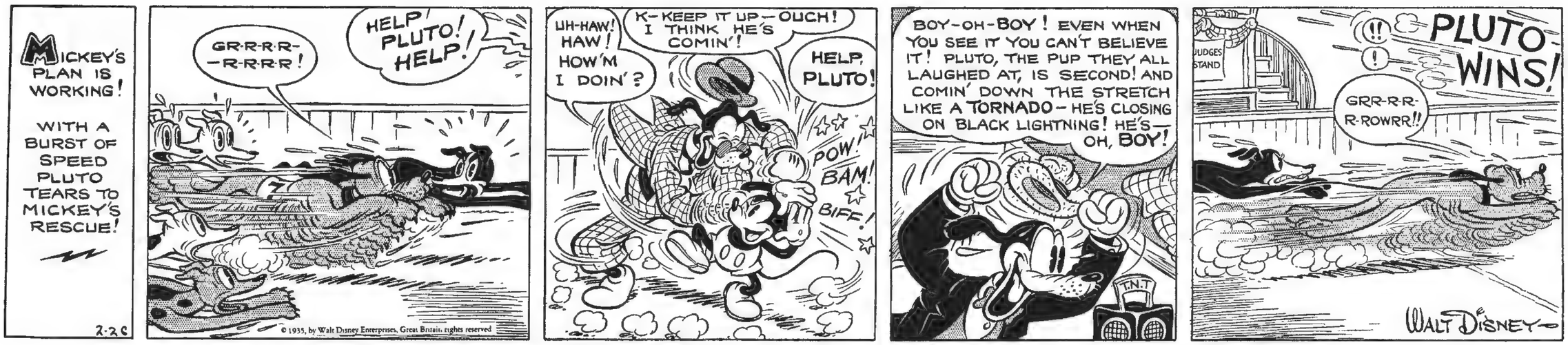






144. PLUTO THE RACER


AT THE LAST TURN! BLACK LIGHTNING WAY OUT IN FRONT! PLUTO'S GOING GREAT, BUT CAN HE CATCH THAT FLYING STREAK AHEAD ?
NOW'S THE TIME! GO AHEAD AN' WALLOP ME!
A-HAW! HERE IT COMES!
HELP, PLUTO! HEL-LP!
BOY! THIS IS WHUT I CALL FUN! HAW! HAW!
2-25
HELP! HELP! PLUTO!


MICKEY'S PLAN IS WORKING! WITH A BURST OF SPEED PLUTO TEARS TO MICKEY'S RESCUE!
2-26
GR-R-R-R- -R-R-R-R!
HELP! PLUTO! HELP!
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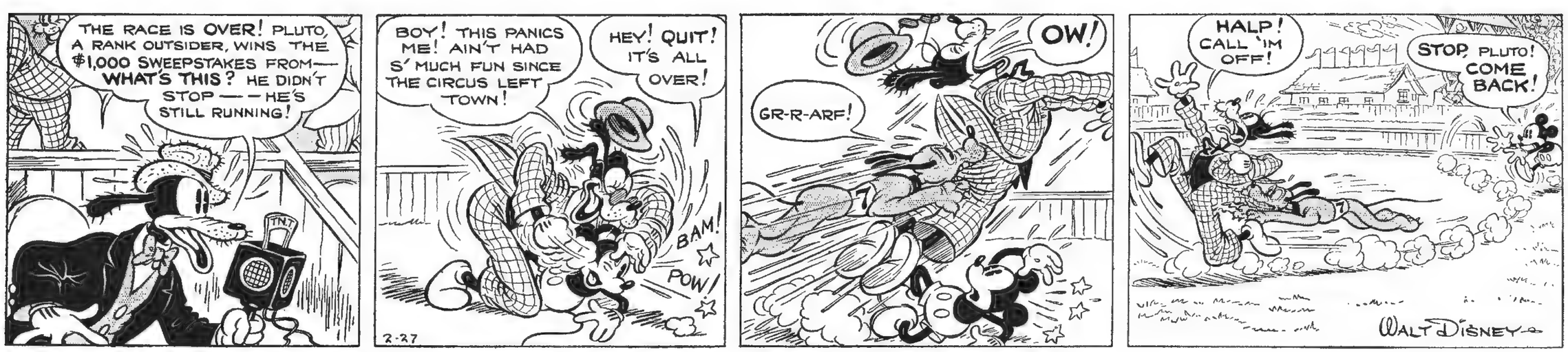
UH-HAW! HAW! HOW'M I DOIN'?
K-KEEP IT UP—OUCH! I THINK HE'S COMIN'!
HELP, PLUTO!
POW! BAM! BIFF!
BOY-OH-BOY! EVEN WHEN YOU SEE IT YOU CAN'T BELIEVE IT! PLUTO, THE PUP THEY ALL LAUGHED AT, IS SECOND! AND COMIN' DOWN THE STRETCH LIKE A TORNADO—HE'S CLOSING ON BLACK LIGHTNING! HE'S— OH, BOY!
T.N.T
JUDGES STAND
PLUTO WINS!
GRR-R-R- R-ROWRR!!
WALT DISNEY


THE RACE IS OVER! PLUTO, A RANK OUTSIDER, WINS THE $1,000 SWEEPSTAKES FROM— WHAT'S THIS? HE DIDN'T STOP——HE'S STILL RUNNING!
T.N.T
BOY! THIS PANICS ME! AIN'T HAD S' MUCH FUN SINCE THE CIRCUS LEFT TOWN!
HEY! QUIT! IT'S ALL OVER!
BAM! POW!
2-27
OW!
GR-R-ARF!
HALP! CALL 'IM OFF!
STOP, PLUTO! COME BACK!
WALT DISNEY

THAT WAS CERTAINLY A BRIGHT IDEA TO GET PLUTO TO COME TO YOUR RESCUE AND WIN THE RACE!
HUH! IT WOULDA BEEN STILL SMARTER IF THE MUTT HAD BEEN MUZZLED!
2-28
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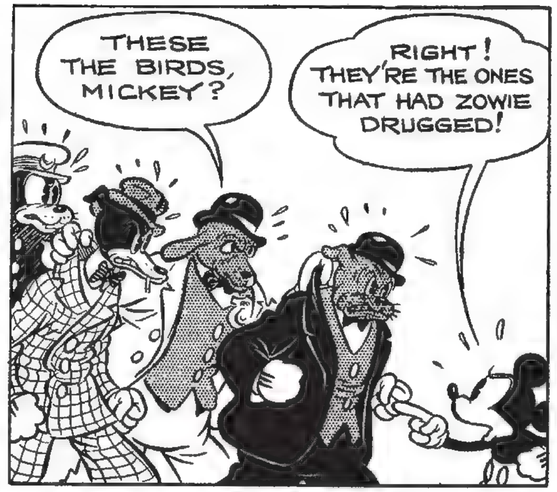
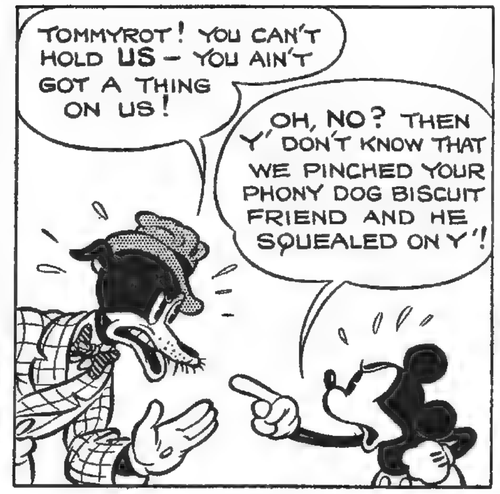
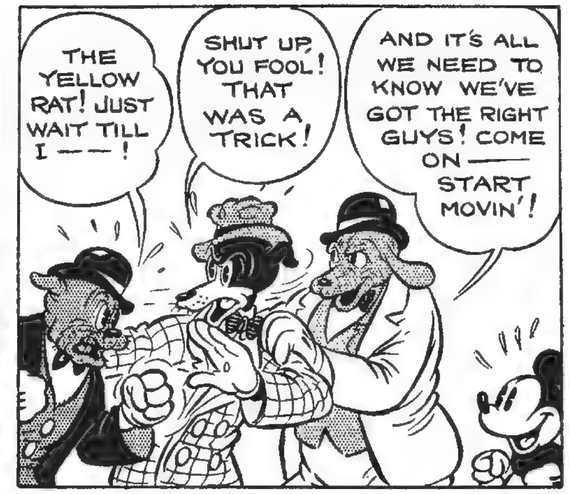
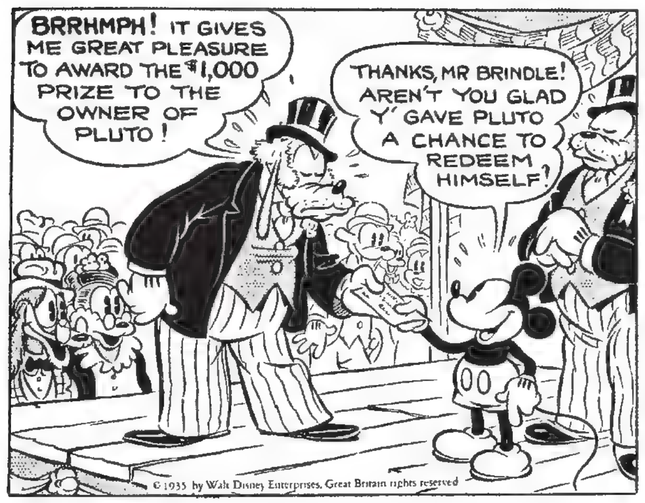

THESE THE BIRDS, MICKEY?
RIGHT! THEY'RE THE ONES THAT HAD ZOWIE DRUGGED!


TOMMYROT! YOU CAN'T HOLD US – YOU AIN'T GOT A THING ON US!
OH, NO? THEN Y' DON'T KNOW THAT WE PINCHED YOUR PHONY DOG BISCUIT FRIEND AND HE SQUEALED ON Y'!


THE YELLOW RAT! JUST WAIT TILL I——!
SHUT UP, YOU FOOL! THAT WAS A TRICK!
AND IT'S ALL WE NEED TO KNOW WE'VE GOT THE RIGHT GUYS! COME ON—— START MOVIN'!


BRRHMPH! IT GIVES ME GREAT PLEASURE TO AWARD THE $1,000 PRIZE TO THE OWNER OF PLUTO!
THANKS, MR BRINDLE! AREN'T YOU GLAD Y' GAVE PLUTO A CHANCE TO REDEEM HIMSELF!
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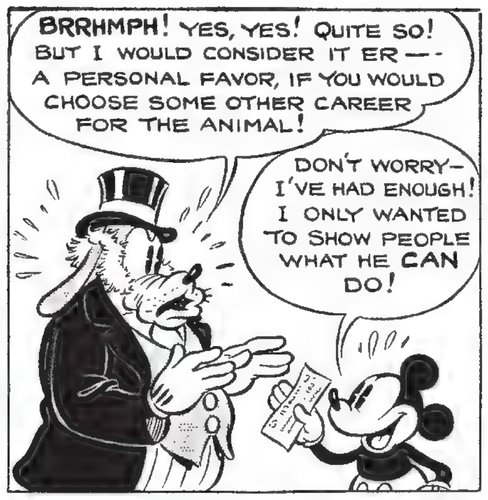
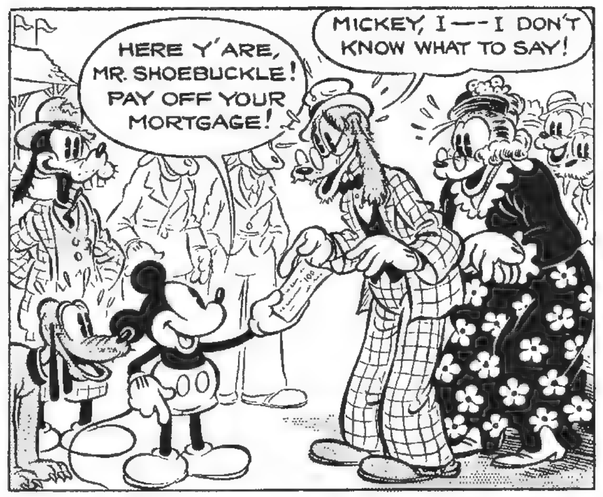
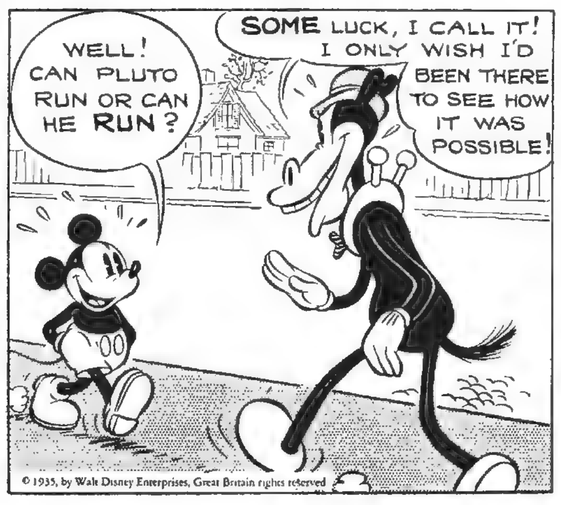

BRRHMPH! YES, YES! QUITE SO! BUT I WOULD CONSIDER IT ER—- A PERSONAL FAVOR, IF YOU WOULD CHOOSE SOME OTHER CAREER FOR THE ANIMAL!
DON'T WORRY– I'VE HAD ENOUGH! I ONLY WANTED TO SHOW PEOPLE WHAT HE CAN DO!


HERE Y'ARE, MR. SHOEBUCKLE! PAY OFF YOUR MORTGAGE!
MICKEY, I—-I DON'T KNOW WHAT TO SAY!

I ONLY HOPE I'LL BE ABLE TO REPAY YOU SOME DAY!
AW, FORGET IT! IT'S NOTHIN' AT ALL!
3-1

GOOD-BYE, MICKEY
AND THANK YOU AGAIN FOR ALL YOU'VE DONE!
G'BYE! I'M GLAD ZOWIE'S FEELIN' BETTER!


WELL! CAN PLUTO RUN OR CAN HE RUN?
SOME LUCK, I CALL IT! I ONLY WISH I'D BEEN THERE TO SEE HOW IT WAS POSSIBLE!
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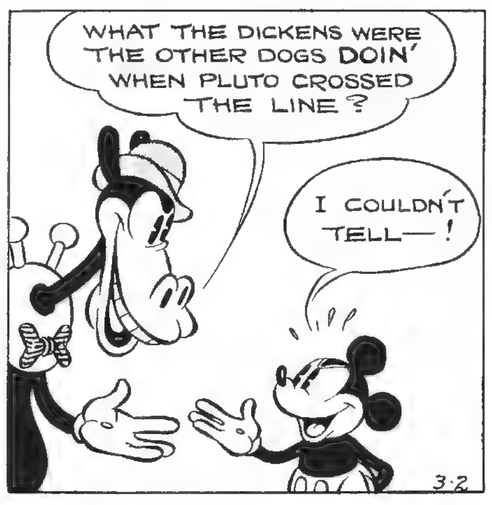
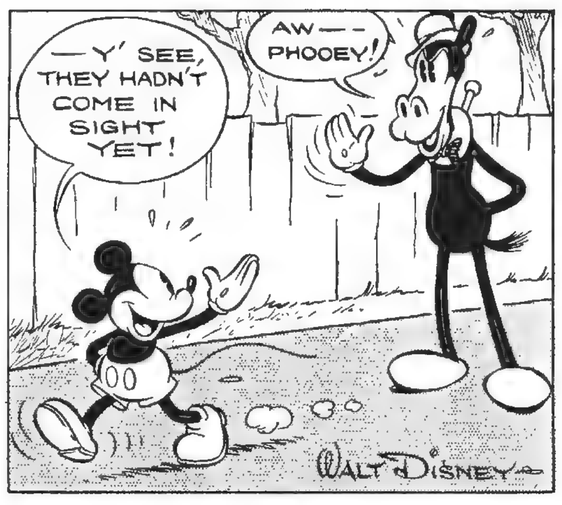

WHAT THE DICKENS WERE THE OTHER DOGS DOIN' WHEN PLUTO CROSSED THE LINE?
I COULDN'T TELL——!
3-2


——Y' SEE, THEY HADN'T COME IN SIGHT YET!
AW—- PHOOEY!
WALT DISNEY

EDITOR -IN- GRIEF

MARCH 4, 1935
–
JUNE 1, 1935

THE WAR-DRUM BEATS ON

Prohibition-era organized crime was the inspiration for a stream of classic 1930s Hollywood gangster movies. Floyd Gottfredson was right there as it happened, and his Mickey Mouse was a mirror of the times. In "Editor-in-Grief," Mickey takes over a newspaper business, but learns the former owner is selling out because he can't stand the pressure from the mob.

Expose the dodgy deals of crooked politicians, and very soon their gangster friends will teach you to write about something else: first by throwing bricks through your window, then by wrecking your printing press, and then—if you still don't get it—by letting the Tommy gun rip! Don't even try having the gangsters locked up; the police will merely receive a phone call from above, and the crooks will be out of jail before you have time to get home. You are powerless, because the very institutions that should protect you from crooks are themselves infiltrated. In exchange for a cut of the profits, corrupt officials use their power and influence to protect the criminals. Generations later, racketeering continues; this 1935 story is still relevant today.

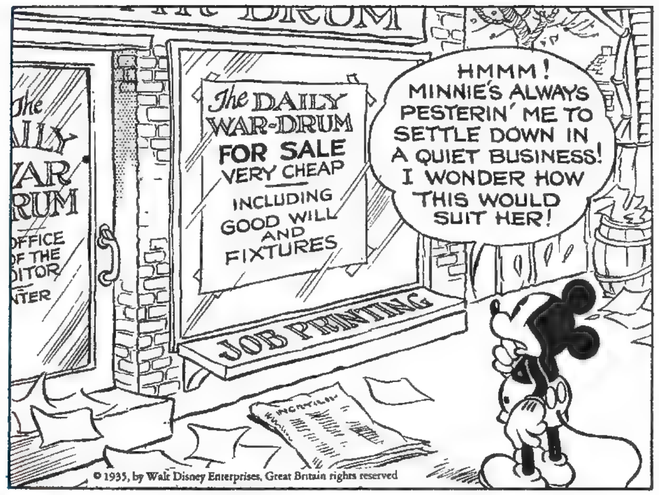
What's a real man to do about the mob? Stand up to it! At first, Mickey perceives the *Daily War-Drum* as a quiet business to settle down in; as a means of making his girlfriend happy. But when he hears about the racketeers, that's when he *really* gets interested! Modern readers who think of Mickey Mouse as a cute, cuddly-toy character just haven't seen the full breadth of his personality.

Indeed, those who are only now discovering Gottfredson—and who might misperceive Mickey as a bland establishment figure—will be pleased to meet a totally different Mouse: a resourceful little guy who is not afraid to take on crooked councilmen and police, and who embodies the best elements of the can-do American spirit. This Mickey Mouse is charismatic and inspirational: both to his fellow citizens—whom he gradually rouses from apathy to indignation—and to readers in our world, too. Venetian-born Romano Scarpa (1927-2005) became a great Disney comics writer/artist after falling in love with *this* story as a kid.

Throughout "Editor-in-Grief," our heroic journalist's epic fight is punctuated by comic relief from the innocently clueless Dippy Dawg (later to become Mickey's long-term sidekick Goofy). But such gags are secondary to the plot. Gottfredson puts drama and suspense first: as readers, we end up genuinely concerned for Mickey and Dippy when they eventually venture into the dragon's lair.

Disney fans will also enjoy the extended cameo by a pre-Carl Barks Donald Duck, making one of his first comics appearances. While perhaps not as tough as Mickey or as imposing as the gangsters, he is not lacking in courage, either. Indeed, the little Duck shows a lot of promise.

— Francesco Stajano and Leonardo Gori


The DAILY WAR-DRUM FOR SALE VERY CHEAP INCLUDING GOOD WILL AND FIXTURES
JOB PRINTING
HMMM! MINNIE'S ALWAYS PESTERIN' ME TO SETTLE DOWN IN A QUIET BUSINESS! I WONDER HOW THIS WOULD SUIT HER!
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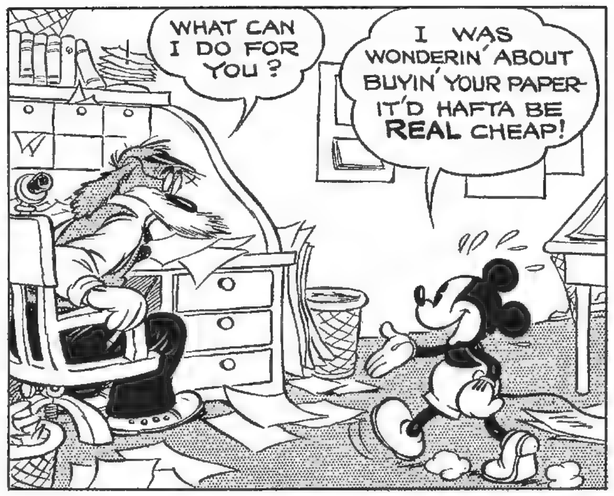
WELL, IT WON'T DO ANY HARM TO GET THE DOPE!
3-4


WHAT CAN I DO FOR YOU?
I WAS WONDERIN' ABOUT BUYIN' YOUR PAPER- IT'D HAFTA BE REAL CHEAP!

MY FRIEND! IT IS REAL CHEAP, BUT IF YOU DON'T THINK SO, NAME YOUR OWN PRICE!
!

THINKING OF GOING INTO BUSINESS, MICKEY INVESTIGATES A NEWSPAPER THAT IS FOR SALE AT A RIDICULOUSLY LOW PRICE!

BUT WHAT'S THE REASON YOU'RE WILLIN' TO SELL OUT SO CHEAP?
I'LL TELL YOU THE TRUTH, YOUNG MAN— IT'S RACKETEERS!
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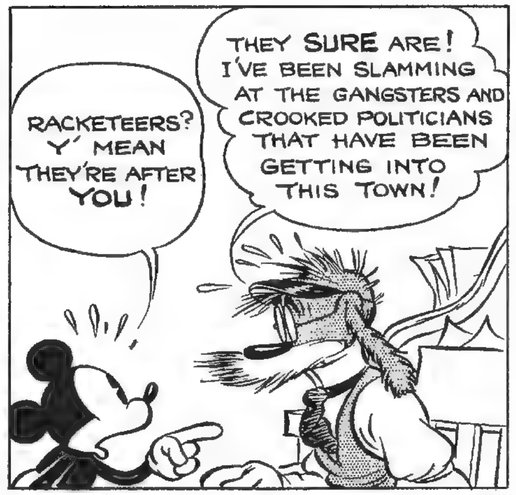
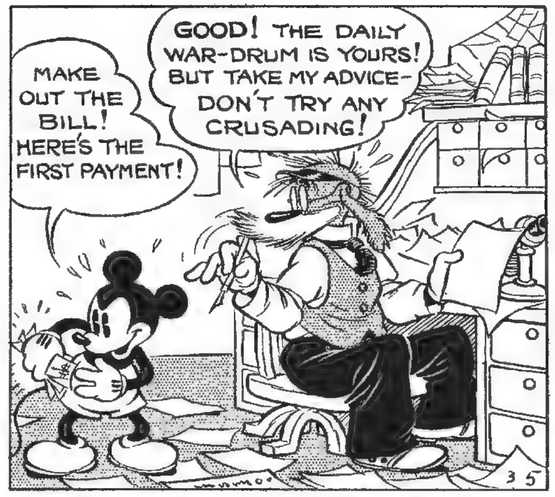
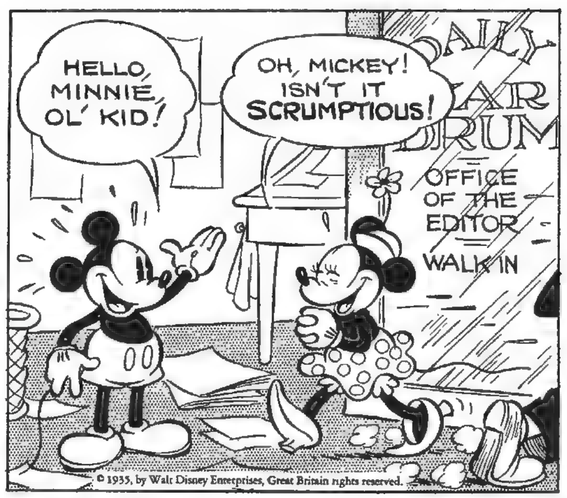

RACKETEERS? Y' MEAN THEY'RE AFTER YOU!
THEY SURE ARE! I'VE BEEN SLAMMING AT THE GANGSTERS AND CROOKED POLITICIANS THAT HAVE BEEN GETTING INTO THIS TOWN!

I WAS FOOLISH ENOUGH TO THINK THAT I COULD STIR THE SLEEPING CITIZENS TO ACTION! BUT ALL I DID WAS TO STIR UP TROUBLE FOR MYSELF!

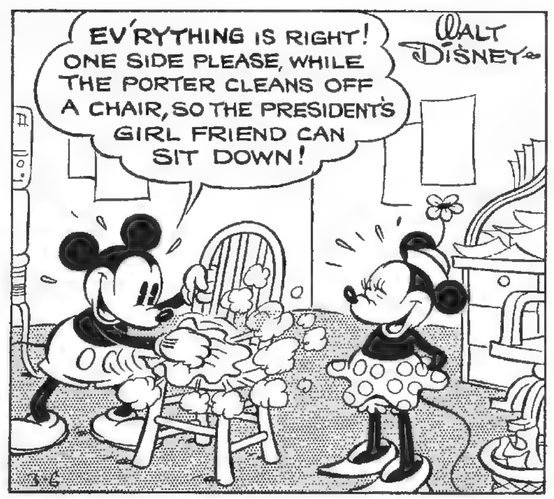

MAKE OUT THE BILL! HERE'S THE FIRST PAYMENT!
GOOD! THE DAILY WAR-DRUM IS YOURS! BUT TAKE MY ADVICE- DON'T TRY ANY CRUSADING!
35

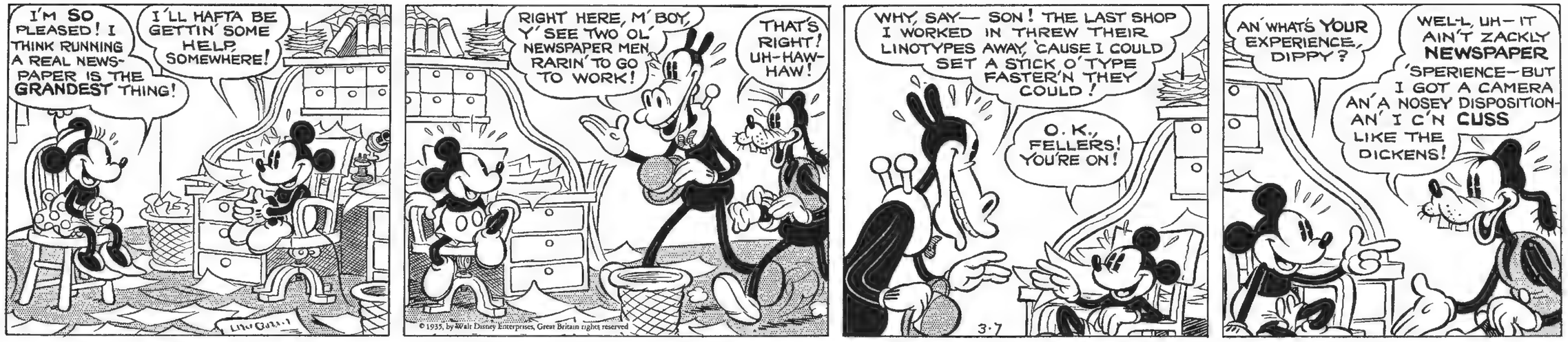
AFTER A FEW DAYS INSTRUCTIONS AT THE HANDS OF THE FORMER OWNER, MICKEY IS ABOUT READY TO START IN THE NEWSPAPER GAME!

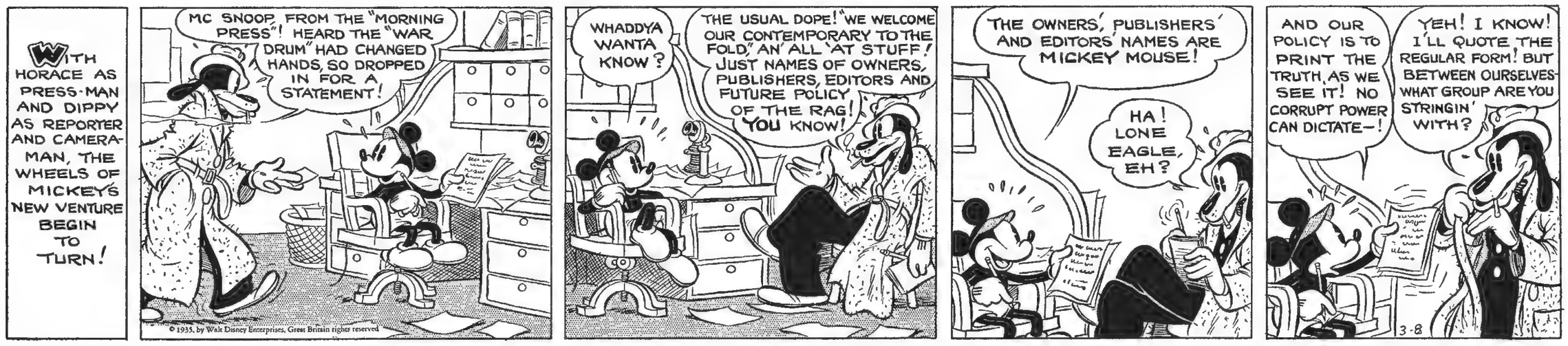
I HOPE I CAN MAKE A GO OF IT!
YOU WON'T HAVE MUCH TROUBLE RUNNING A LITTLE SHEET LIKE THIS UNLESS YOU TRY EXPOSING GRAFT, LIKE I DID!

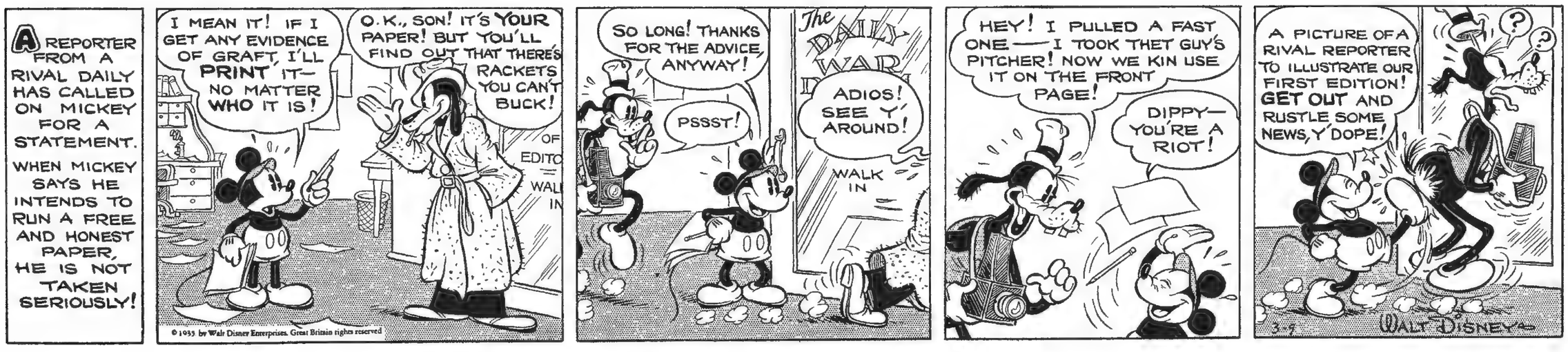

HELLO, MINNIE, OL' KID!
OH, MICKEY! ISN'T IT SCRUMPTIOUS!
OFFICE OF THE EDITOR
WALK IN
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.

JUST TO THINK! YOU'RE THE OWNER OF A REAL NEWSPAPER AND THE PRESIDENT, AND—AND— BOARD OF DIRECTORS AND EVERYTHING!

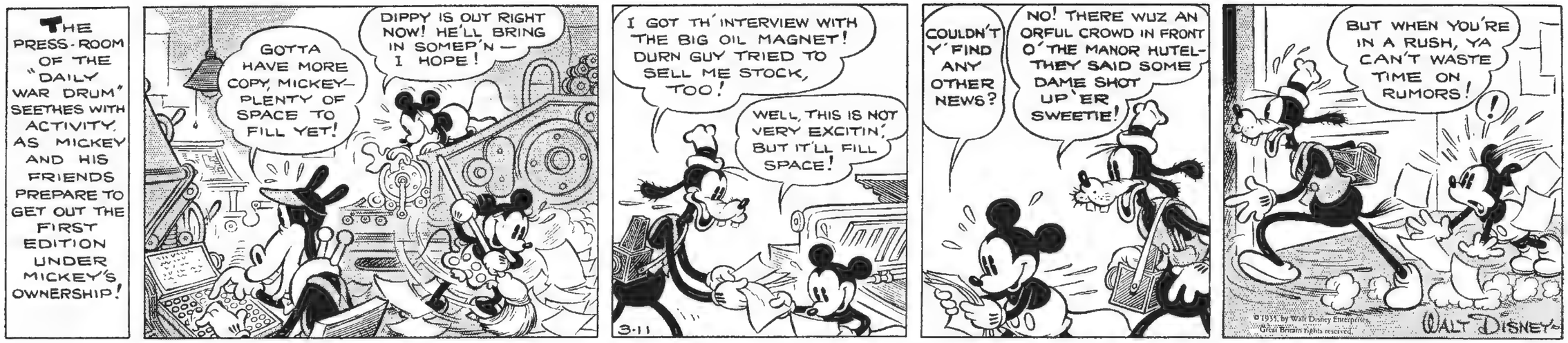

EV'RYTHING IS RIGHT! ONE SIDE PLEASE, WHILE THE PORTER CLEANS OFF A CHAIR, SO THE PRESIDENT'S GIRL FRIEND CAN SIT DOWN!
WALT DISNEY
36

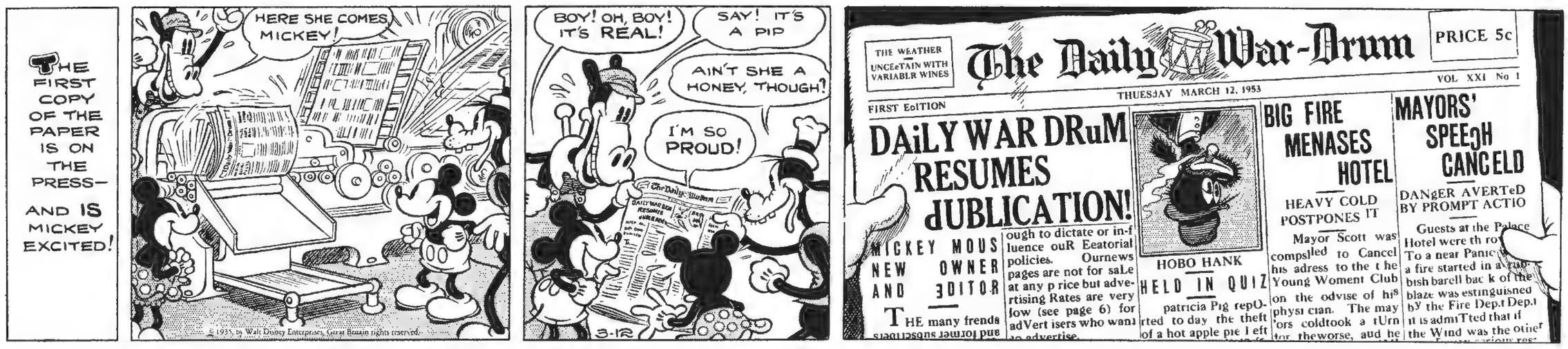


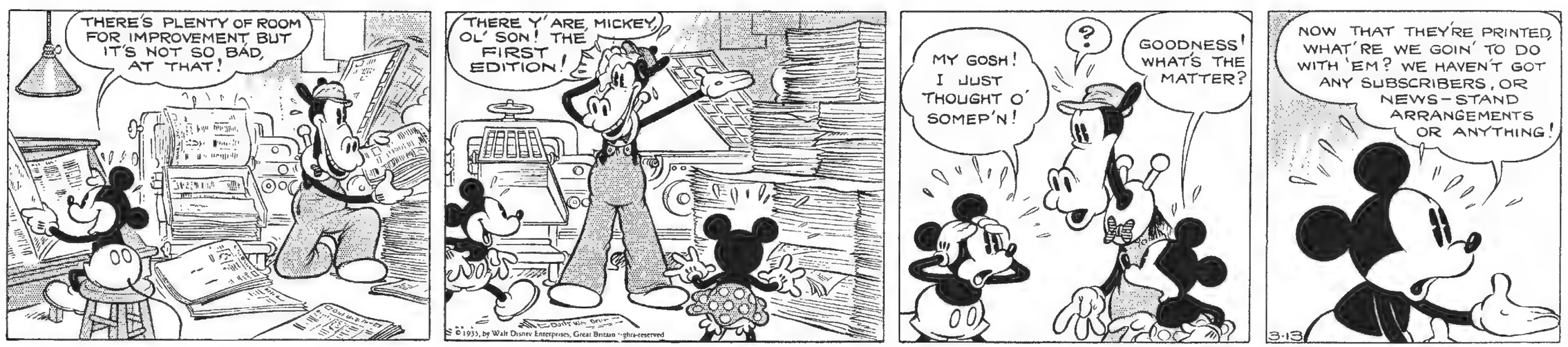




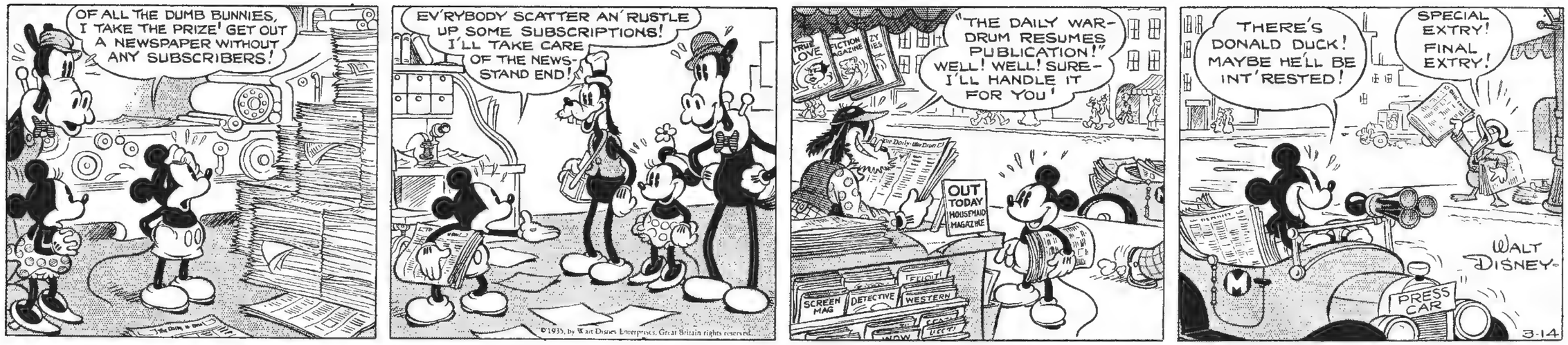
150. EDITOR-IN-GRIEF

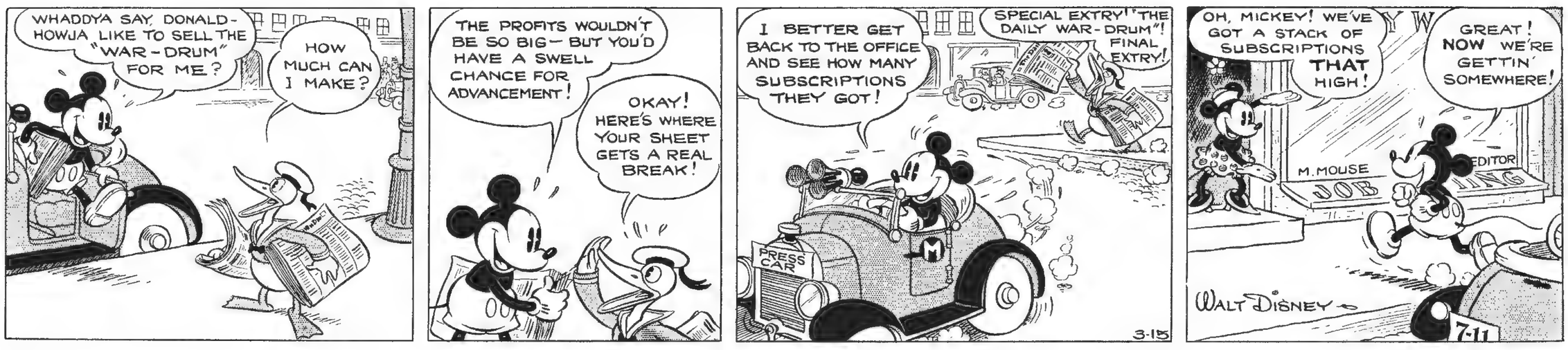


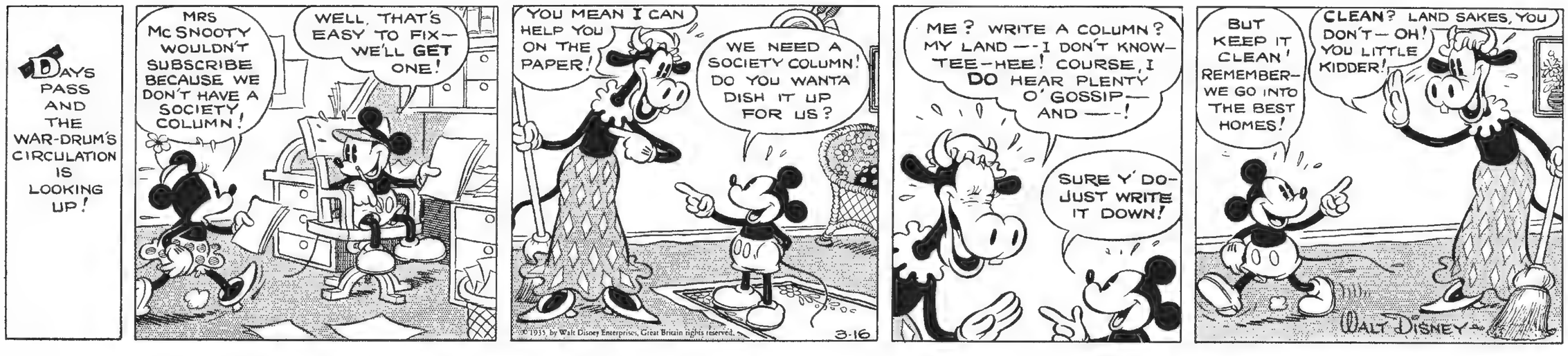




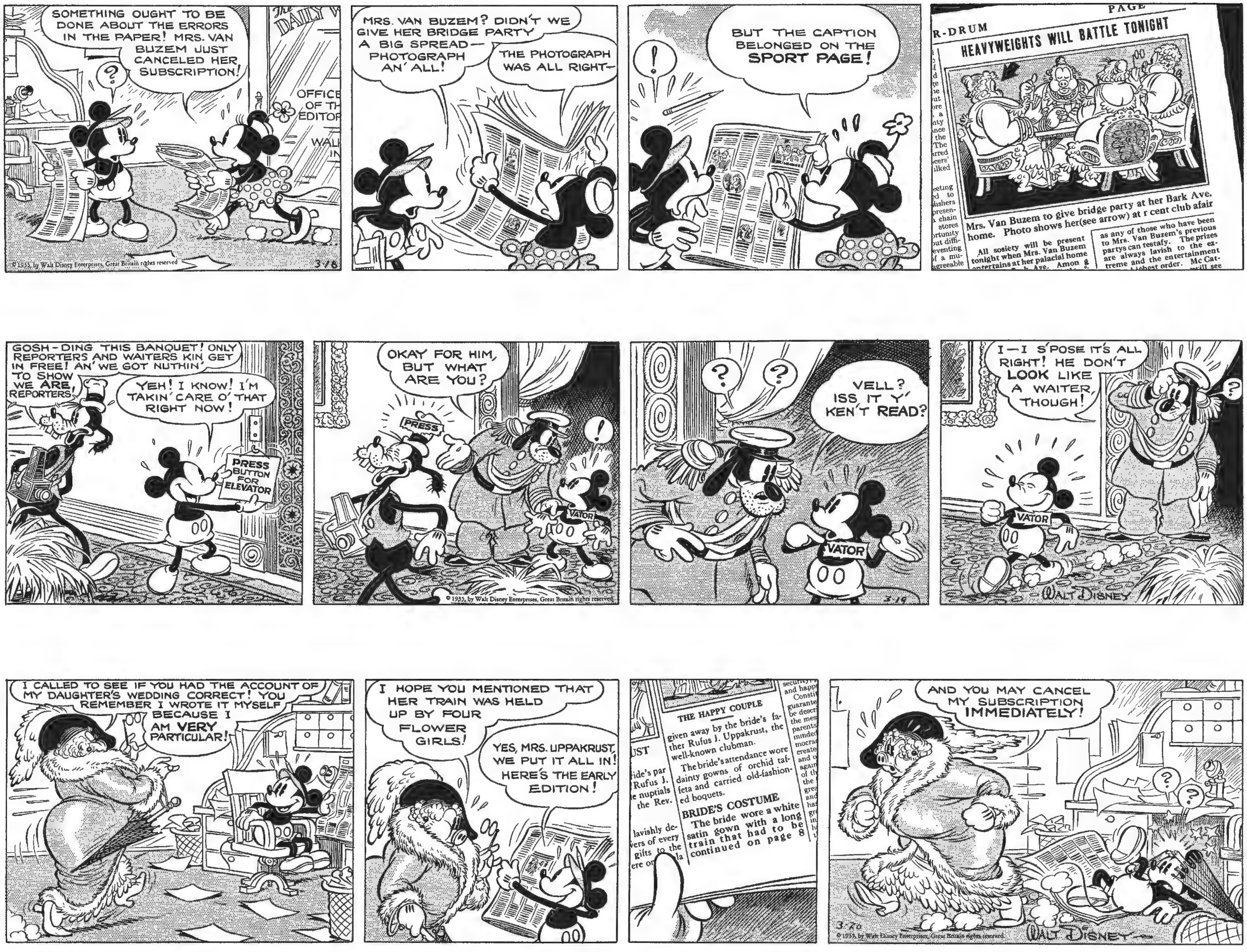
EDITOR-IN-GRIEF 151.







152. EDITOR-IN-GRIEF


SOMETHING OUGHT TO BE DONE ABOUT THE ERRORS IN THE PAPER! MRS. VAN BUZEM JUST CANCELED HER SUBSCRIPTION!
?
The DAILY
OFFICE OF THE EDITOR
WALK IN
© 1933, by Walt Disney Enterprises, Great Britain rights reserved
3/6
MRS. VAN BUZEM? DIDN'T WE GIVE HER BRIDGE PARTY A BIG SPREAD— PHOTOGRAPH AN' ALL!
THE PHOTOGRAPH WAS ALL RIGHT—
!
BUT THE CAPTION BELONGED ON THE SPORT PAGE!
PAGE
R-DRUM
HEAVYWEIGHTS WILL BATTLE TONIGHT
Mrs. Van Buzem to give bridge party at her Bark Ave. home. Photo shows her(see arrow) at r cent club afair
All sosiety will be present tonight when Mrs. Van Buzem entertains at her palacial home
as any of those who have been to Mrs. Van Buzem's previous partys can testafy. The prizes are always lavish to the extreme and the entertainment
GOSH-DING THIS BANQUET! ONLY REPORTERS AND WAITERS KIN GET IN FREE! AN' WE GOT NUTHIN' TO SHOW WE ARE REPORTERS!
YEH! I KNOW! I'M TAKIN' CARE O' THAT RIGHT NOW!
PRESS BUTTON FOR ELEVATOR
OKAY FOR HIM, BUT WHAT ARE YOU?
PRESS
VATOR
!
© 1933, by Walt Disney Enterprises, Great Britain rights reserved
?
?
VELL? ISS IT Y' KEN'T READ?
VATOR
3/14
I—I S'POSE IT'S ALL RIGHT! HE DON'T LOOK LIKE A WAITER, THOUGH!
?
VATOR
WALT DISNEY
I CALLED TO SEE IF YOU HAD THE ACCOUNT OF MY DAUGHTER'S WEDDING CORRECT! YOU REMEMBER I WROTE IT MYSELF BECAUSE I AM VERY PARTICULAR!
I HOPE YOU MENTIONED THAT HER TRAIN WAS HELD UP BY FOUR FLOWER GIRLS!
YES, MRS. UPPAKRUST, WE PUT IT ALL IN! HERE'S THE EARLY EDITION!
THE HAPPY COUPLE
given away by the bride's father Rufus J. Uppakrust, the well-known clubman.
The bride's attendance wore dainty gowns of orchid taffeta and carried old-fashioned boquets.
BRIDE'S COSTUME
The bride wore a white satin gown with a long train that had to be
continued on page 8
AND YOU MAY CANCEL MY SUBSCRIPTION IMMEDIATELY!
?
?
3-20
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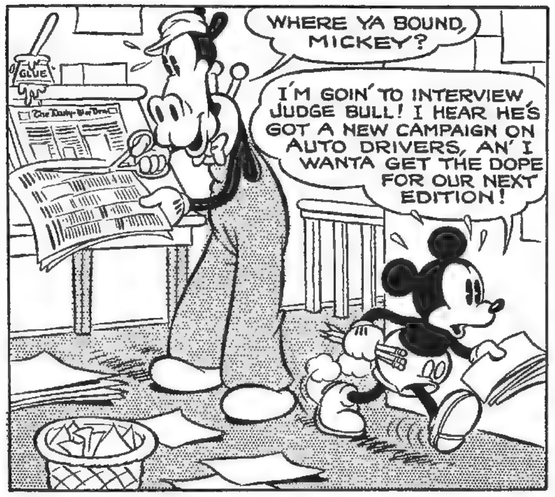
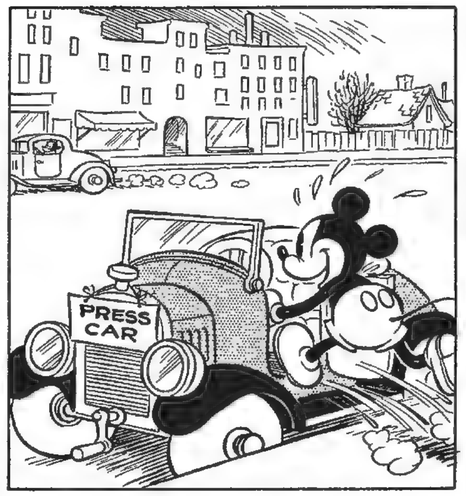
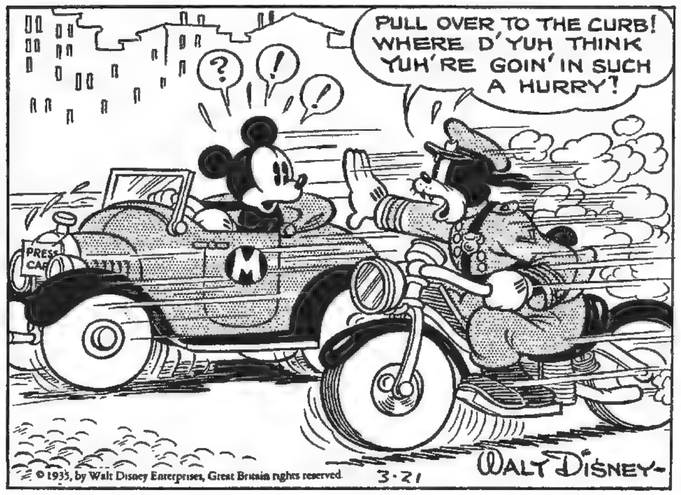
WALT DISNEY


WHERE YA BOUND, MICKEY?
I'M GOIN' TO INTERVIEW JUDGE BULL! I HEAR HE'S GOT A NEW CAMPAIGN ON AUTO DRIVERS, AN' I WANTA GET THE DOPE FOR OUR NEXT EDITION!


PRESS CAR


PULL OVER TO THE CURB! WHERE D'YUH THINK YUH'RE GOIN' IN SUCH A HURRY!
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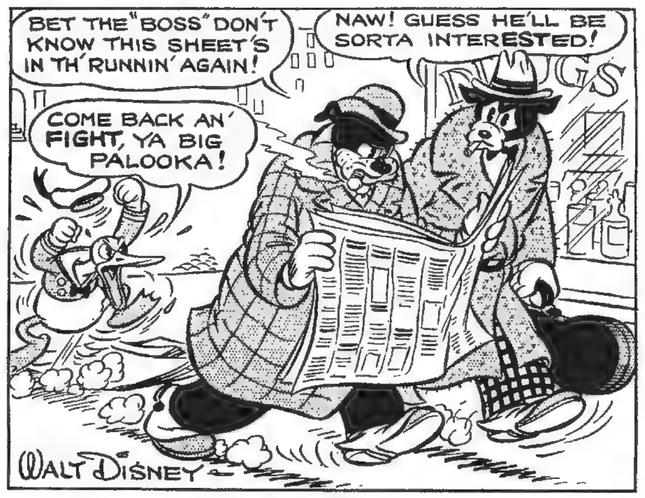
3·21
WALT DISNEY

BUT LISSEN, OFFICER! I'M ON MY WAY TO COURT TO INTERVIEW JUDGE BULL!
YOU BETCHA ARE! AND WHAT'S MORE, I'M GOIN' TO ESCORT YUH—PERSONAL!

HERE Y'ARE— DAILY "WAR-DRUM"— SPECIAL EXTRY!
"WAR-DRUM"?
3·22

MUCH OBLIGED, KIDDO!
HEY! THAT'S FI' CENTS!

OH, YEAH? WELL SUE ME FOR IT, PUNK!


BET THE "BOSS" DON'T KNOW THIS SHEET'S IN TH' RUNNIN' AGAIN!
NAW! GUESS HE'LL BE SORTA INTERESTED!
COME BACK AN' FIGHT, YA BIG PALOOKA!
WALT DISNEY

YESSIR! WHAT CAN I—?
JUS' DROPPED IN TO OFFER YUH SOME HELP!
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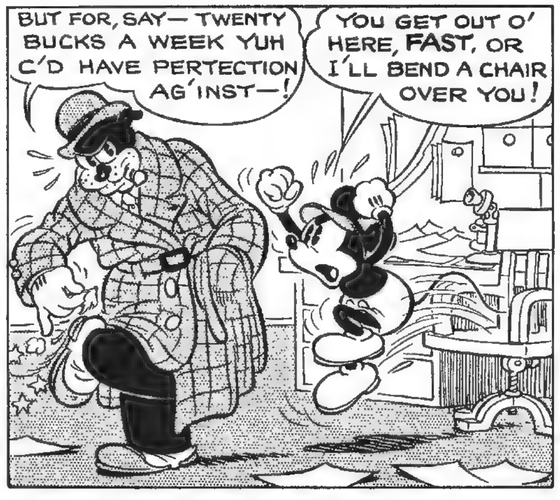
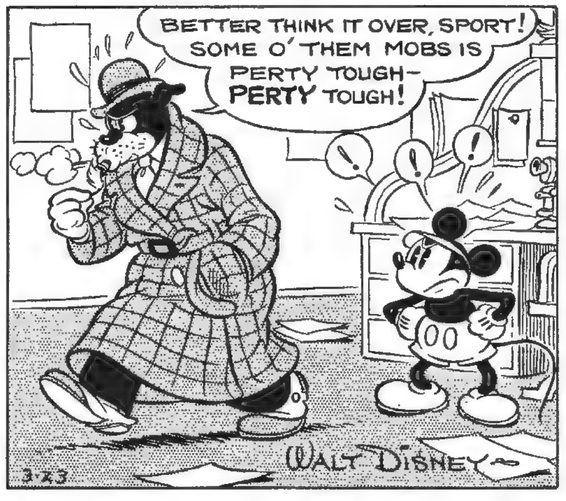
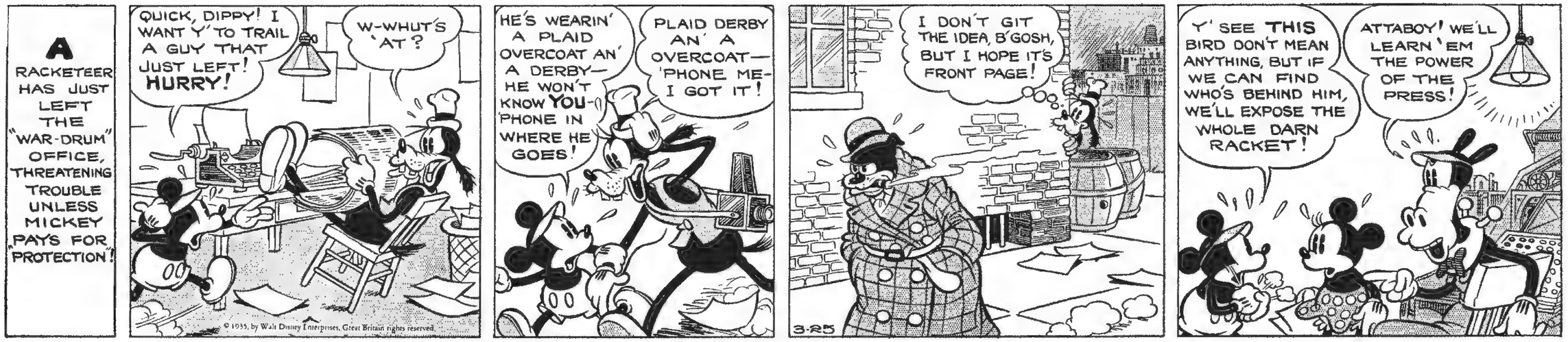
SORRY, BUT WE DON'T NEED ANY HELP!
OH, YES YUH DO! THERE'S SOME TOUGH MOBS IN TOWN THAT LIKE TO WRECK JOINTS LIKE THIS HERE!

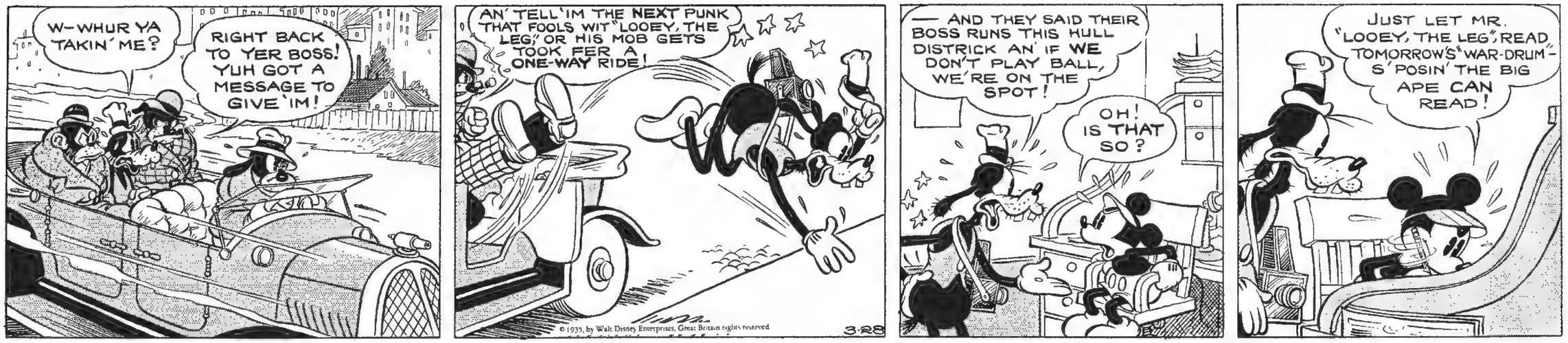

BUT FOR, SAY— TWENTY BUCKS A WEEK YUH C'D HAVE PERTECTION AG'INST—!
YOU GET OUT O' HERE, FAST, OR I'LL BEND A CHAIR OVER YOU!

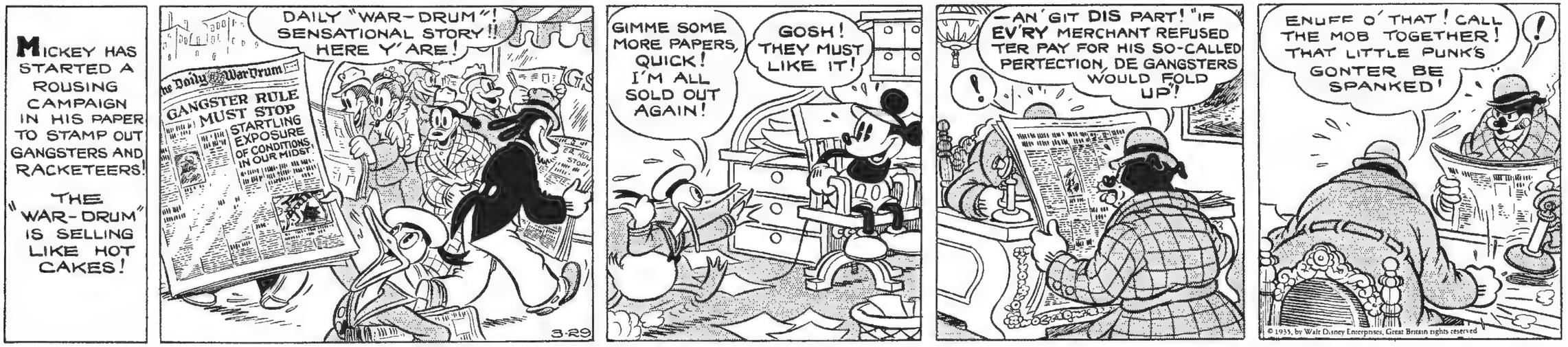

BETTER THINK IT OVER, SPORT! SOME O' THEM MOBS IS PERTY TOUGH— PERTY TOUGH!
3·23
WALT DISNEY

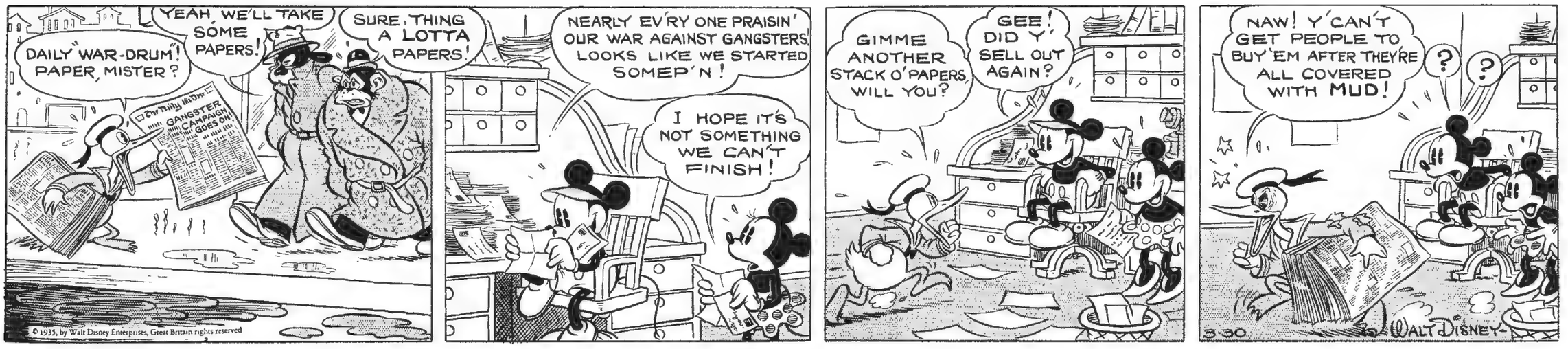

A RACKETEER HAS JUST LEFT THE "WAR-DRUM" OFFICE, THREATENING TROUBLE UNLESS MICKEY PAYS FOR "PROTECTION"!
QUICK, DIPPY! I WANT Y' TO TRAIL A GUY THAT JUST LEFT! HURRY!
W-WHUT'S 'AT?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
HE'S WEARIN' A PLAID OVERCOAT AN' A DERBY— HE WON'T KNOW YOU-'PHONE IN WHERE HE GOES!
PLAID DERBY AN' A OVERCOAT— 'PHONE ME- I GOT IT!
I DON'T GIT THE IDEA, B'GOSH, BUT I HOPE IT'S FRONT PAGE!
3-25
Y' SEE THIS BIRD DON'T MEAN ANYTHING, BUT IF WE CAN FIND WHO'S BEHIND HIM, WE'LL EXPOSE THE WHOLE DARN RACKET!
ATTABOY! WE'LL LEARN 'EM THE POWER OF THE PRESS!

MICKEY HAS SENT DIPPY TO SHADOW THE GANGSTER FROM THE OFFICE IN AN ATTEMPT TO DISCOVER THE "HIGHER-UPS"!
3-26
GAS HOUSE SOCIAL CLUB
LOOEY'S BEEN WANTIN' YER, BULL!
AN' HE WON'T LIKE WHAT I'M GOIN TO SPILL HIM NEITHER!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
SO THEY DON'T WANTA PLAY, HUH? THAT'S JIST TOO-O BAD!
AN' THERE'S A PUNK OUTSIDE THAT TAILED ME— D'YUH WANT A ROD-MAN ON HIM?
NAWR! I GOT A BETTER WAY! SEND IN MONK AND ANGEL-FACE!
OKAY, BOSS!

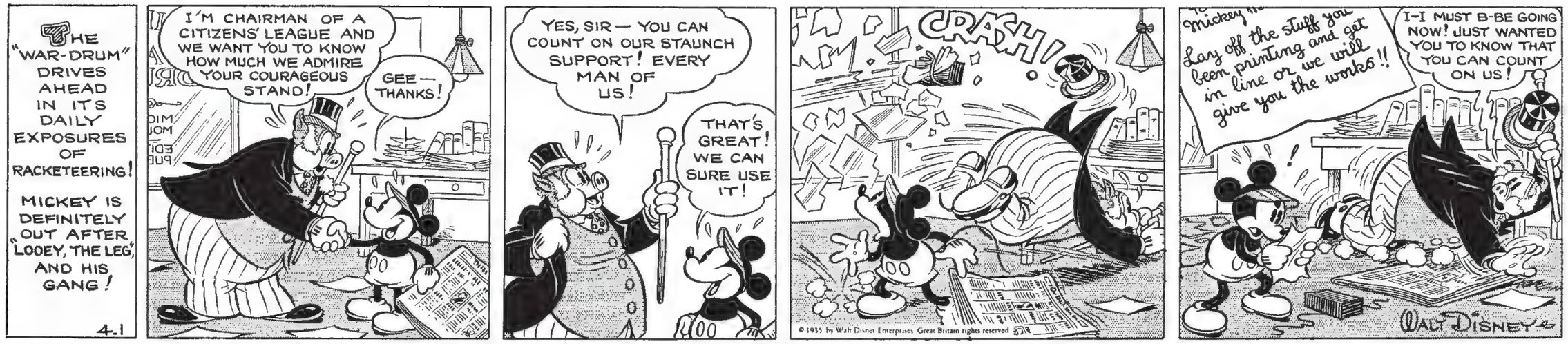
HELLO, MICKEY! SAY, I FOLLERED THET GUY AND HE WENT IN THE "GAS-HOUSE SOCIAL CLUB"! WHUT DO I DO NOW?
TELEPHO CO
STICK AROUND THE NEIGHBORHOOD A WHILE AND SEE WHAT Y' CAN PICK UP!
I GOTCHA S' LONG!
A-HUH! H-HI-YA, BOYS!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
JUS' COME QUIET, PUNK!
YA'RE ONLY GOIN' FER A LITTLE RIDE— SEE!
BUT I DO' WANNA— I—UH, GOSH!
WALT DISNEY
3-27



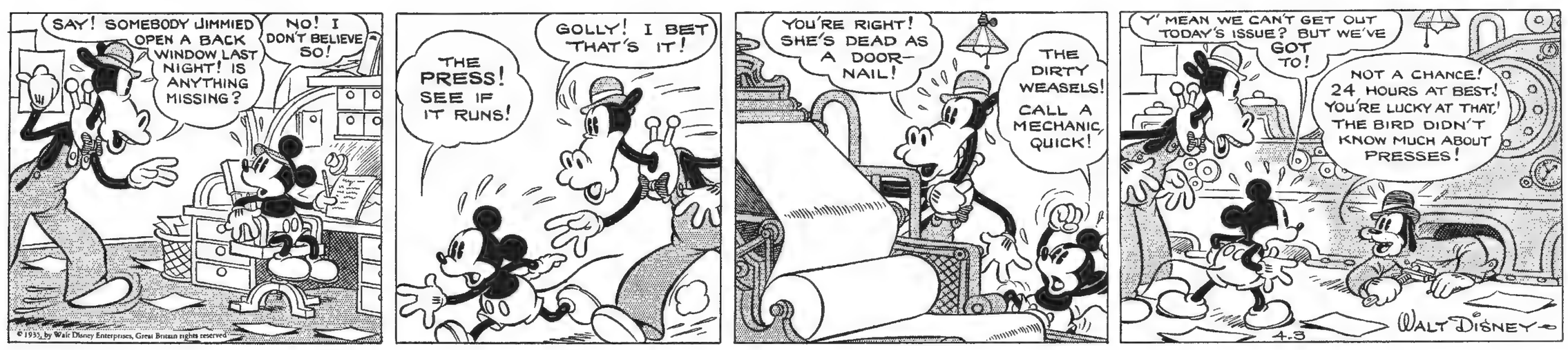


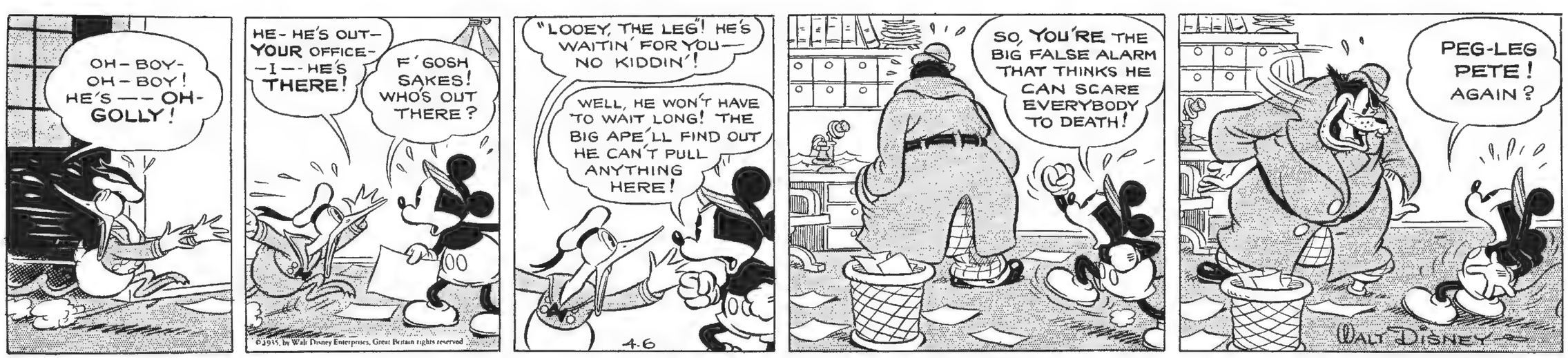


156. EDITOR-IN-GRIEF

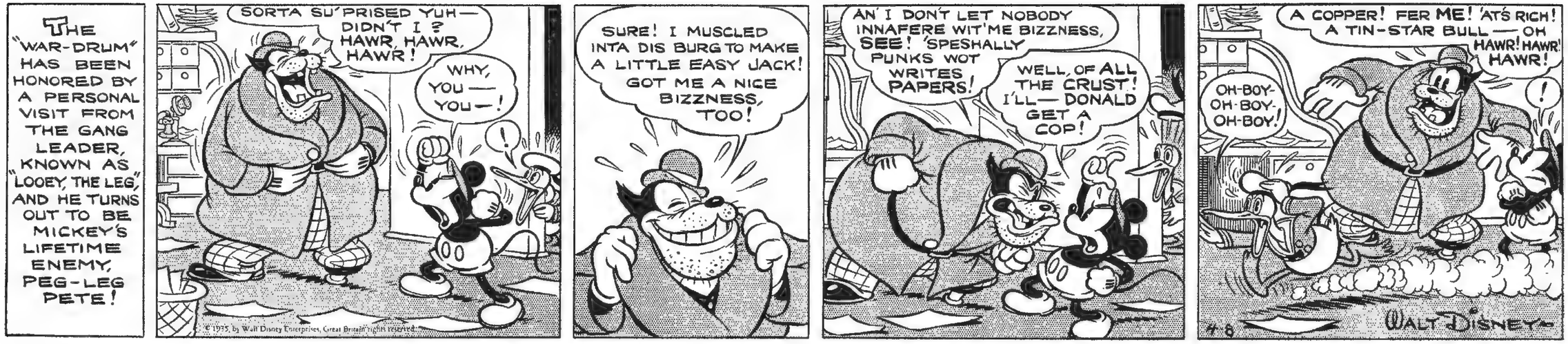

THE "WAR-DRUM" DRIVES AHEAD IN IT'S DAILY EXPOSURES OF RACKETEERING!
MICKEY IS DEFINITELY OUT AFTER "LOOEY, THE LEG," AND HIS GANG!
4-1
I'M CHAIRMAN OF A CITIZENS' LEAGUE AND WE WANT YOU TO KNOW HOW MUCH WE ADMIRE YOUR COURAGEOUS STAND!
GEE — THANKS!
YES, SIR — YOU CAN COUNT ON OUR STAUNCH SUPPORT! EVERY MAN OF US!
THAT'S GREAT! WE CAN SURE USE IT!
CRASH!
© 1935 by Walt Disney Enterprises Great Britain rights reserved
Mickey
Lay off the stuff you been printing and get in line or we will give you the works!!
I-I MUST B-BE GOING NOW! JUST WANTED YOU TO KNOW THAT YOU CAN COUNT ON US!
WALT DISNEY

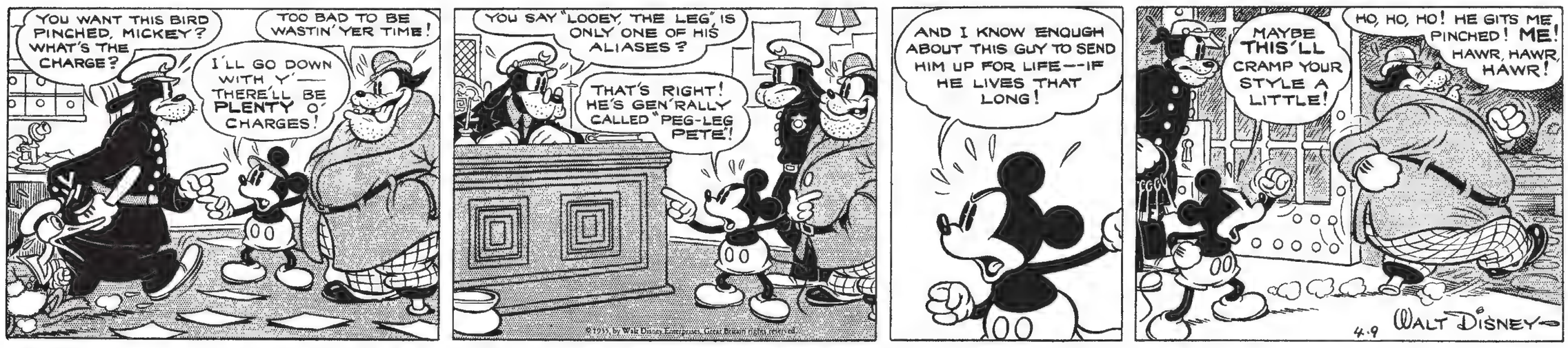
A WARNING NOTE TIED TO A BRICK HAS BEEN TOSSED THROUGH THE "WAR-DRUM" WINDOW!
4-2
MAYBE YOU HAD BETTER GIVE UP THIS CAMPAIGN! THERE'S NO TELLING WHAT THEY'LL DO!
STOP, NOTHING! THIS PAPER'S GOIN' TO KEEP ON 'TIL THAT GANG'S DRIVEN OUTA TOWN!
CRASH!
TINKLE TINKLE!!
I BETCHA HE DON'T PRINT NO PAPER, TO-DAY! THUH RAT KNOWS WE— WOT TH' BLUE BLAZES!
!
?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
FOR XMAS SAKE! OUR BRICK BACK AGIN IN TODAY'S PAPER!
THUH MUGG! I'LL LEARN 'IM — THUH PUNK!
The Daily War Drum
THE EARLY EDITION FOR Y,' "LOOEY," OL' BOY — BY SPECIAL DELIVERY!
WALT DISNEY

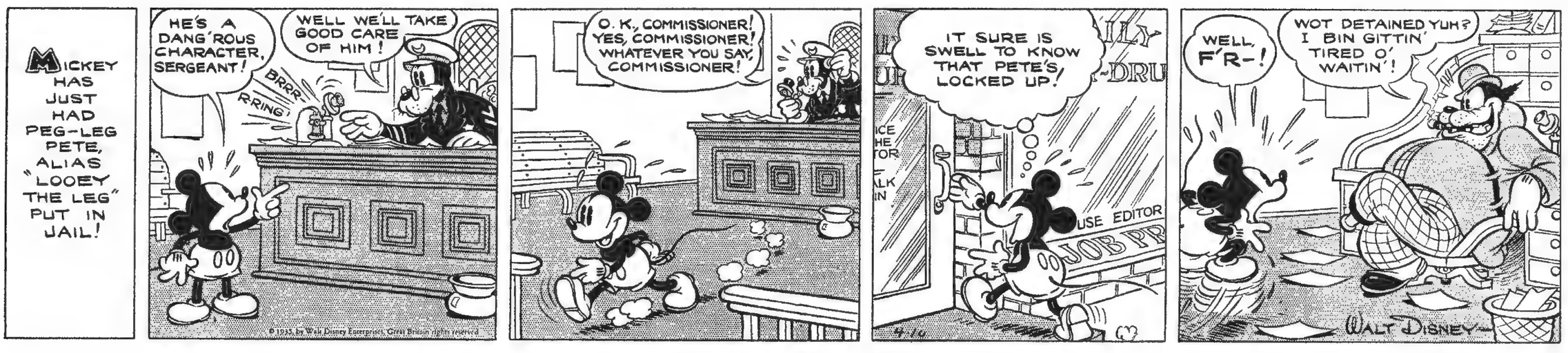

SAY! SOMEBODY JIMMIED OPEN A BACK WINDOW LAST NIGHT! IS ANYTHING MISSING?
NO! I DON'T BELIEVE SO!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
THE PRESS! SEE IF IT RUNS!
GOLLY! I BET THAT'S IT!
YOU'RE RIGHT! SHE'S DEAD AS A DOOR-NAIL!
THE DIRTY WEASELS! CALL A MECHANIC, QUICK!
Y' MEAN WE CAN'T GET OUT TODAY'S ISSUE? BUT WE'VE GOT TO!
NOT A CHANCE! 24 HOURS AT BEST! YOU'RE LUCKY AT THAT! THE BIRD DIDN'T KNOW MUCH ABOUT PRESSES!
4-3
WALT DISNEY

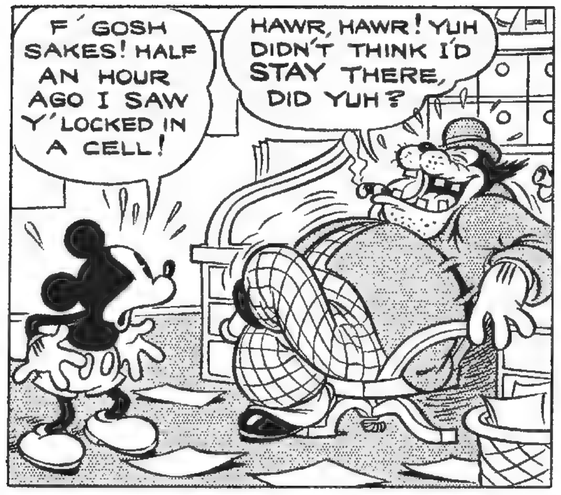


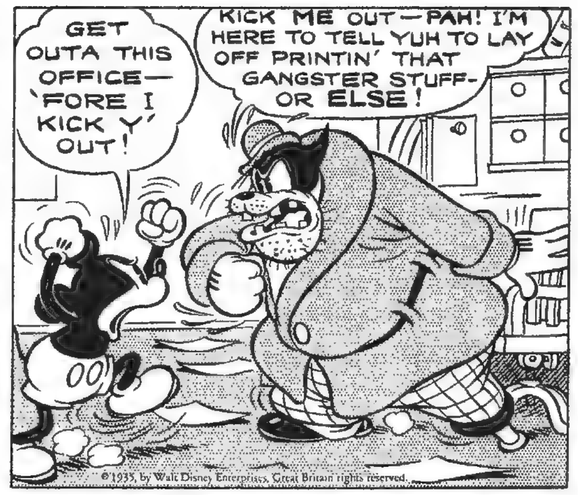
158. EDITOR-IN-GRIEF

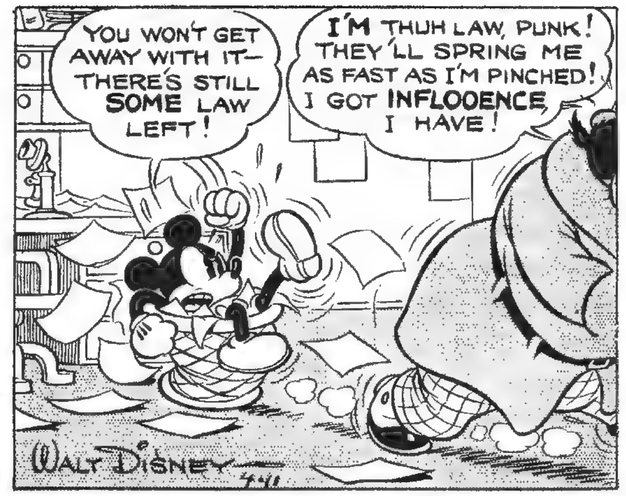

THE "WAR-DRUM" HAS BEEN HONORED BY A PERSONAL VISIT FROM THE GANG LEADER, KNOWN AS "LOOEY, THE LEG," AND HE TURNS OUT TO BE MICKEY'S LIFETIME ENEMY, PEG-LEG PETE!
SORTA SU'PRISED YUH— DIDN'T I? HAWR, HAWR, HAWR!
WHY, YOU— YOU—!
!
SURE! I MUSCLED INTA DIS BURG TO MAKE A LITTLE EASY JACK! GOT ME A NICE BIZZNESS, TOO!
AN' I DON'T LET NOBODY INNAFERE WIT'ME BIZZNESS, SEE! 'SPESHALLY PUNKS WOT WRITES PAPERS!
WELL, OF ALL THE CRUST! I'LL— DONALD GET A COP!
A COPPER! FER ME! 'AT'S RICH! A TIN-STAR BULL— OH HAWR! HAWR! HAWR!
OH-BOY-OH-BOY-OH-BOY!
!
4-8
WALT DISNEY

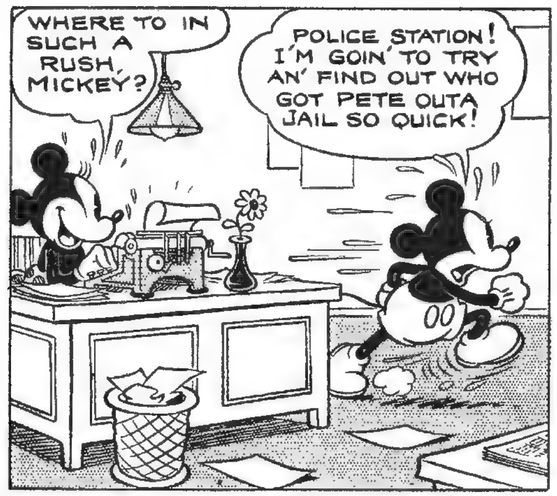

YOU WANT THIS BIRD PINCHED, MICKEY? WHAT'S THE CHARGE?
TOO BAD TO BE WASTIN' YER TIME!
I'LL GO DOWN WITH Y'— THERE'LL BE PLENTY O' CHARGES!
YOU SAY "LOOEY, THE LEG," IS ONLY ONE OF HIS ALIASES?
THAT'S RIGHT! HE'S GEN'RALLY CALLED "PEG-LEG PETE"!
AND I KNOW ENOUGH ABOUT THIS GUY TO SEND HIM UP FOR LIFE—IF HE LIVES THAT LONG!
MAYBE THIS'LL CRAMP YOUR STYLE A LITTLE!
HO, HO, HO! HE GITS ME PINCHED! ME! HAWR, HAWR, HAWR!
4-9
WALT DISNEY

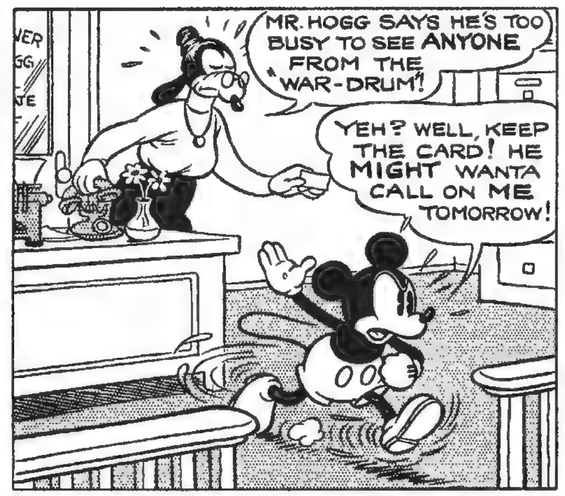

MICKEY HAS JUST HAD PEG-LEG PETE, ALIAS "LOOEY, THE LEG" PUT IN JAIL!
HE'S A DANG'ROUS CHARACTER, SERGEANT!
WELL WE'LL TAKE GOOD CARE OF HIM!
BRRR-
R-RING!
O. K., COMMISSIONER! YES, COMMISSIONER! WHATEVER YOU SAY, COMMISSIONER!
IT SURE IS SWELL TO KNOW THAT PETE'S LOCKED UP!
USE EDITOR
JOB PR
WELL, F'R-!
WOT DETAINED YUH? I BIN GITTIN' TIRED O' WAITIN'!
WALT DISNEY

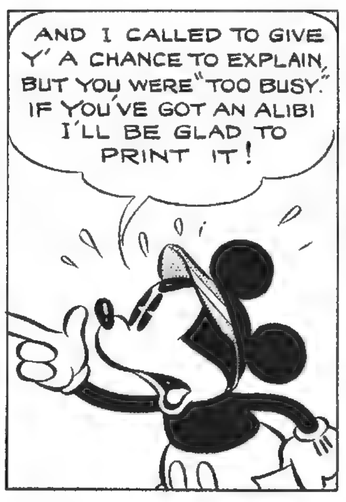


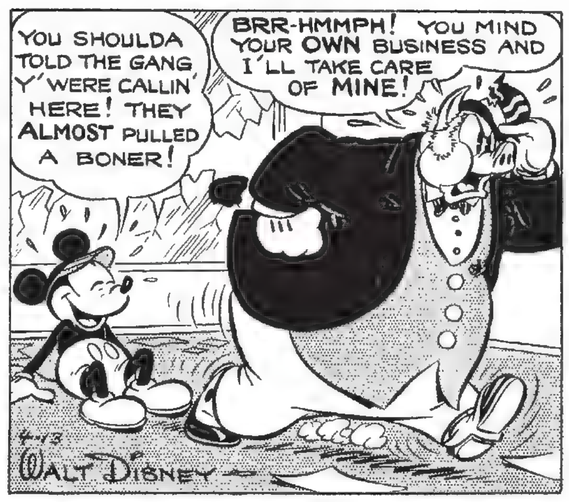




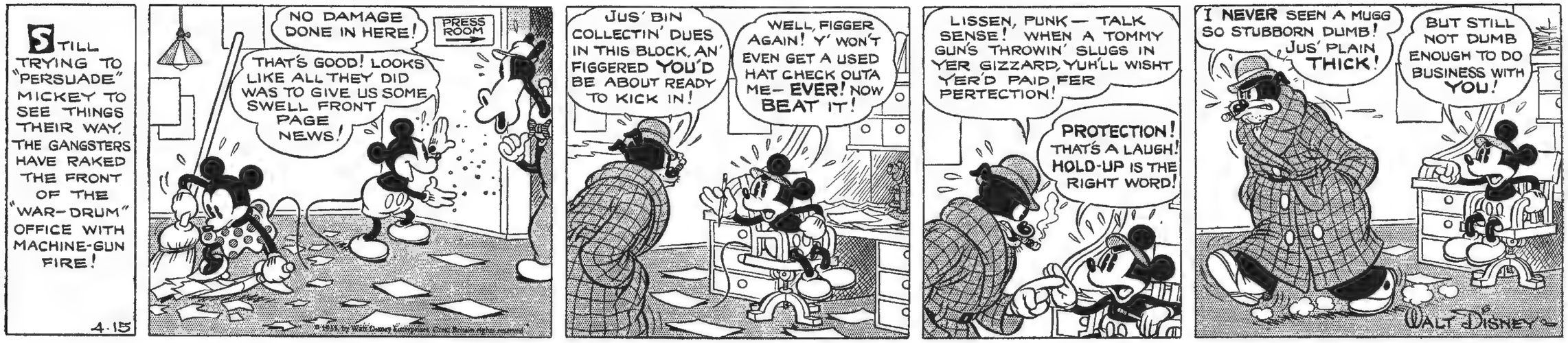


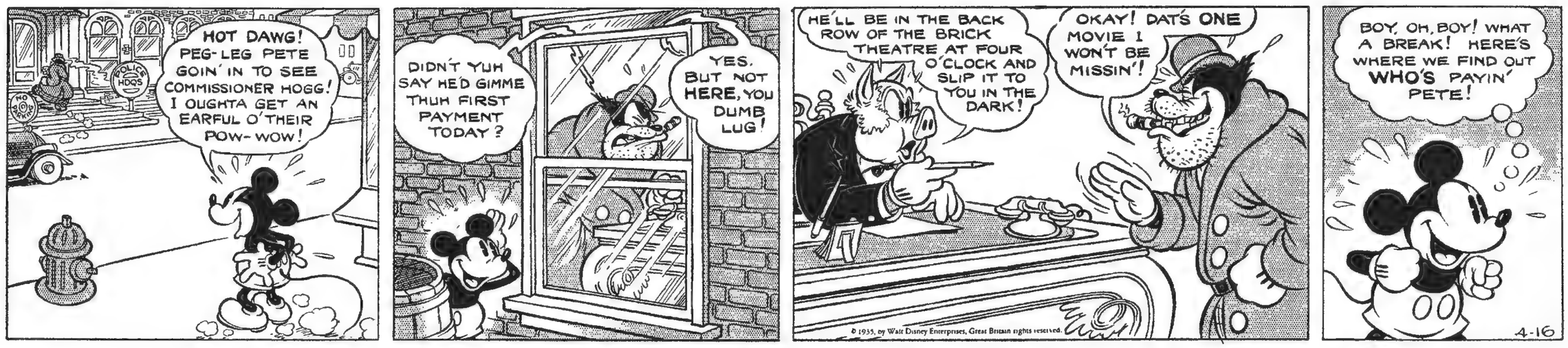






160. EDITOR-IN-GRIEF


STILL TRYING TO "PERSUADE" MICKEY TO SEE THINGS THEIR WAY, THE GANGSTERS HAVE RAKED THE FRONT OF THE "WAR-DRUM" OFFICE WITH MACHINE-GUN FIRE!
4-15
NO DAMAGE DONE IN HERE!
PRESS ROOM
THAT'S GOOD! LOOKS LIKE ALL THEY DID WAS TO GIVE US SOME SWELL FRONT PAGE NEWS!
JUS' BIN COLLECTIN' DUES IN THIS BLOCK, AN' FIGGERED YOU'D BE ABOUT READY TO KICK IN!
WELL, FIGGER AGAIN! Y' WON'T EVEN GET A USED HAT CHECK OUTA ME— EVER! NOW BEAT IT!
LISSEN, PUNK— TALK SENSE! WHEN A TOMMY GUN'S THROWIN' SLUGS IN YER GIZZARD, YUH'LL WISHT YER'D PAID FER PERTECTION!
PROTECTION! THAT'S A LAUGH! HOLD-UP IS THE RIGHT WORD!
I NEVER SEEN A MUGG SO STUBBORN DUMB! JUS' PLAIN THICK!
BUT STILL NOT DUMB ENOUGH TO DO BUSINESS WITH YOU!
WALT DISNEY


HOT DAWG! PEG-LEG PETE GOIN' IN TO SEE COMMISSIONER HOGG! I OUGHTA GET AN EARFUL O' THEIR POW-WOW!
DIDN'T YUH SAY HE'D GIMME THUH FIRST PAYMENT TODAY?
YES. BUT NOT HERE, YOU DUMB LUG!
HE'LL BE IN THE BACK ROW OF THE BRICK THEATRE AT FOUR O'CLOCK AND SLIP IT TO YOU IN THE DARK!
OKAY! DAT'S ONE MOVIE I WON'T BE MISSIN'!
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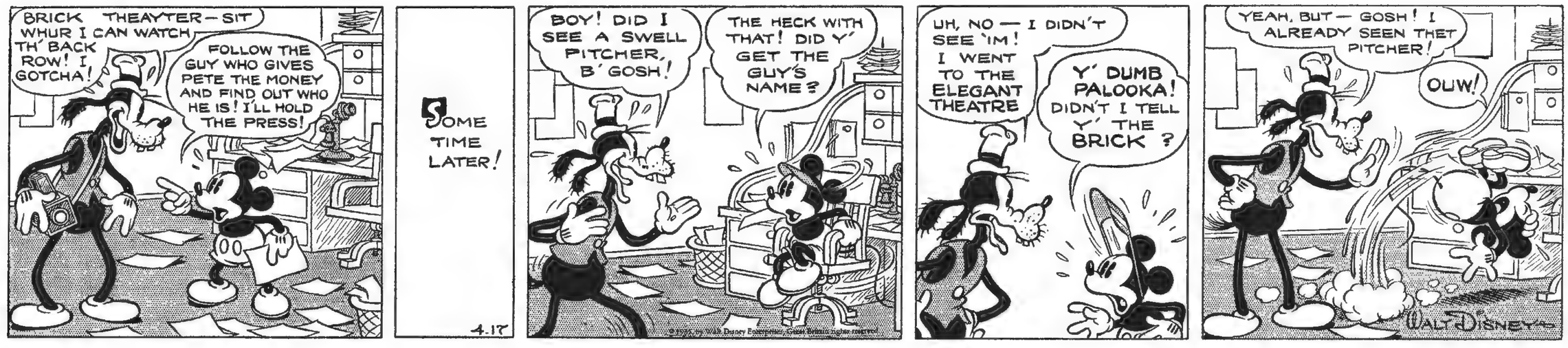
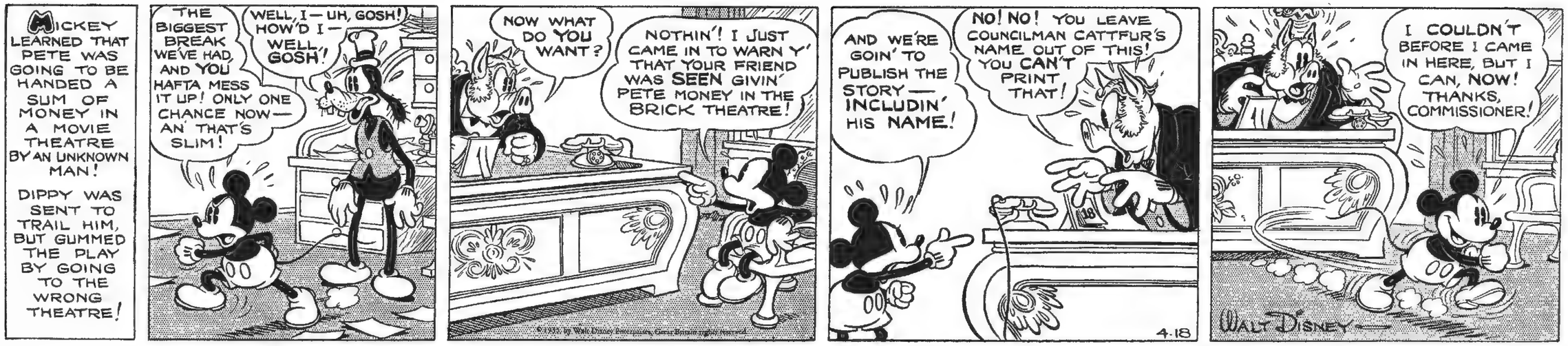
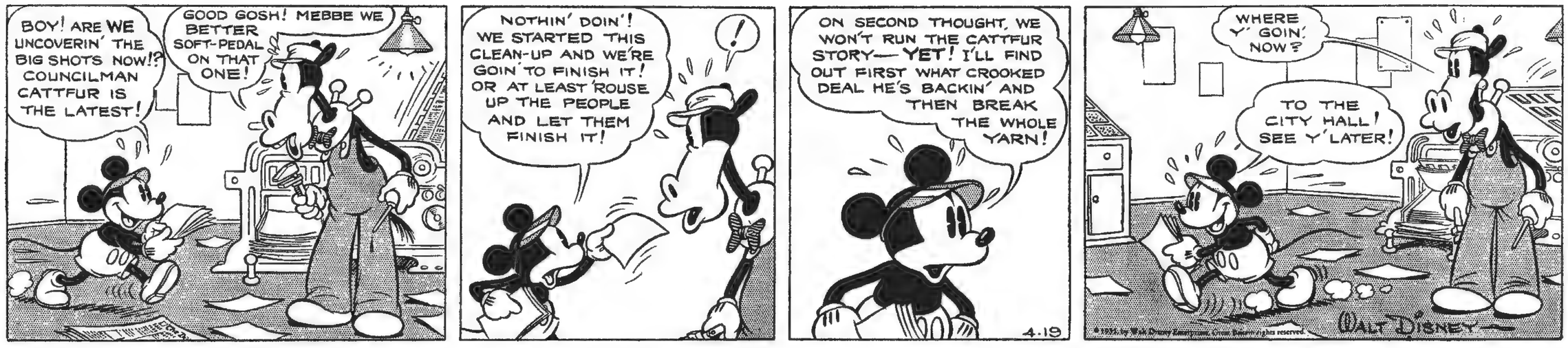
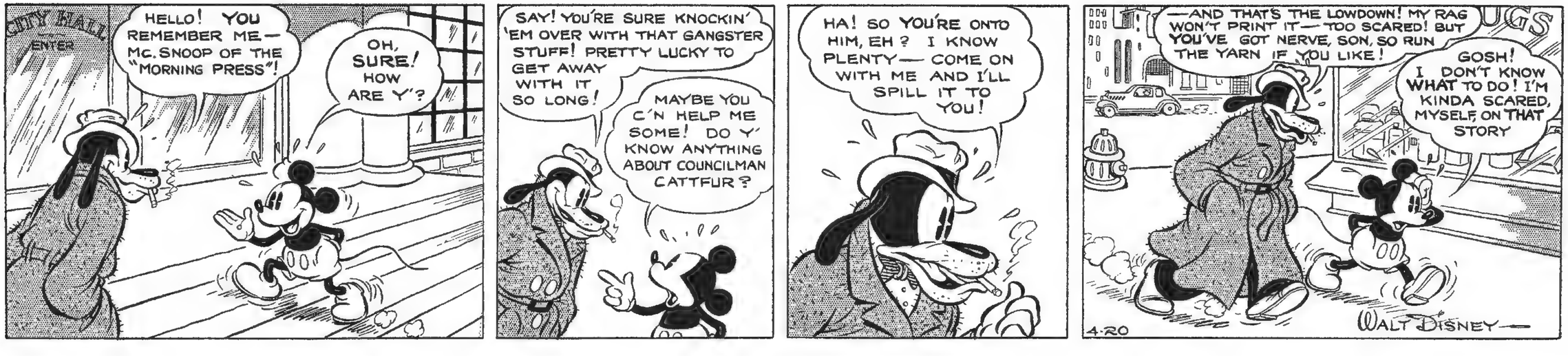
BOY, OH, BOY! WHAT A BREAK! HERE'S WHERE WE FIND OUT WHO'S PAYIN' PETE!
4-16

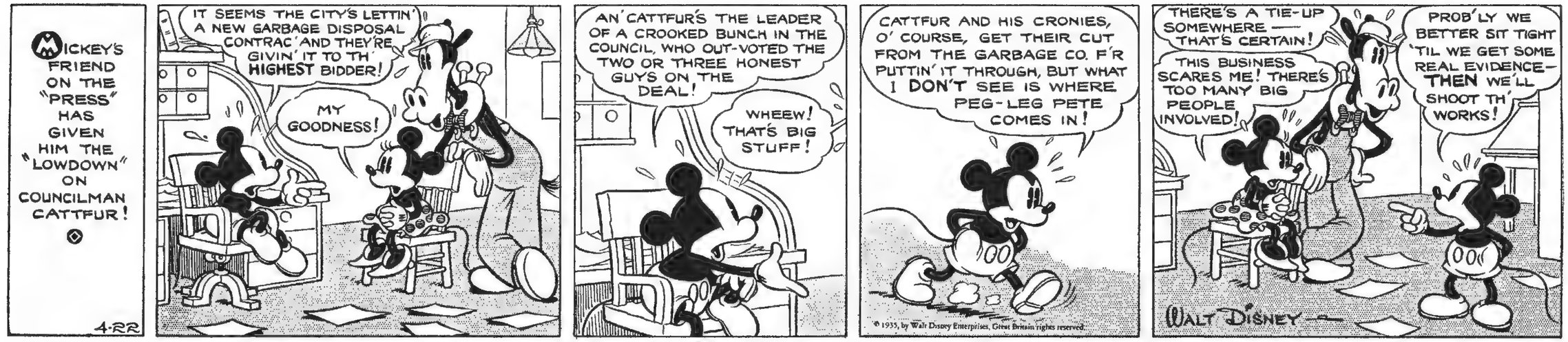

BRICK THEAYTER— SIT WHUR I CAN WATCH TH' BACK ROW! I GOTCHA!
FOLLOW THE GUY WHO GIVES PETE THE MONEY AND FIND OUT WHO HE IS! I'LL HOLD THE PRESS!
SOME TIME LATER!
4-17
BOY! DID I SEE A SWELL PITCHER, B' GOSH!
THE HECK WITH THAT! DID Y' GET THE GUY'S NAME?
UH, NO — I DIDN'T SEE 'IM! I WENT TO THE ELEGANT THEATRE
Y' DUMB PALOOKA! DIDN'T I TELL Y' THE BRICK?
YEAH, BUT— GOSH! I ALREADY SEEN THET PITCHER!
OUW!
WALT DISNEY



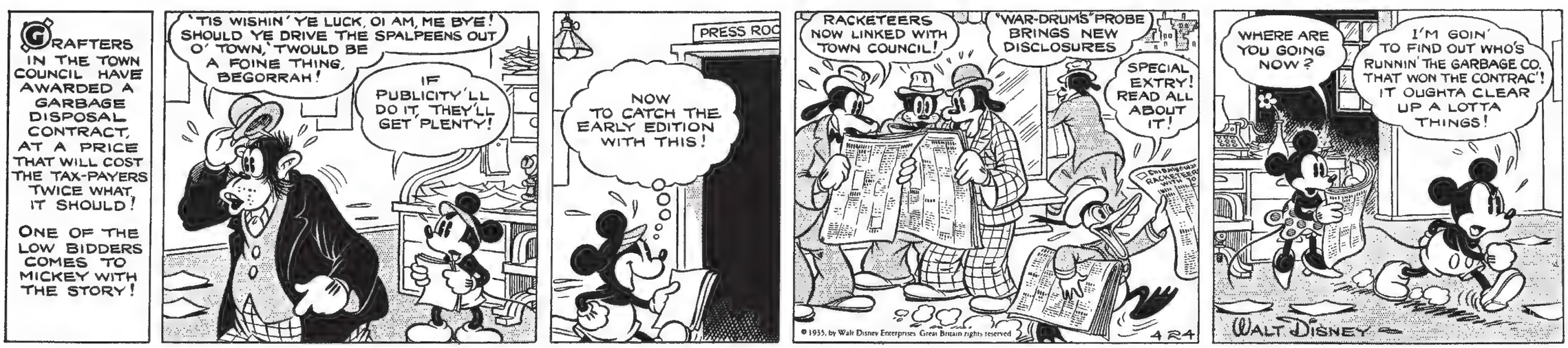


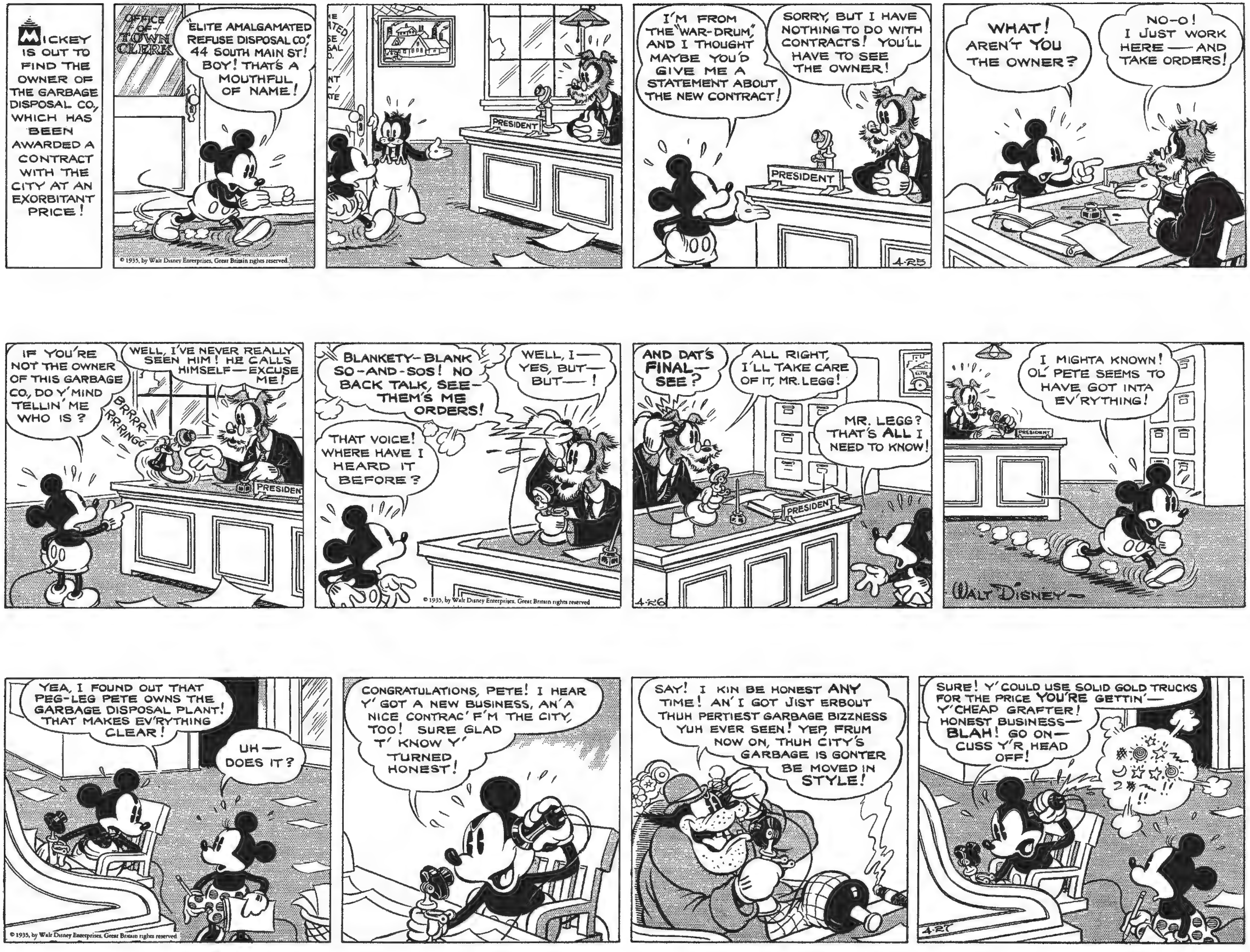


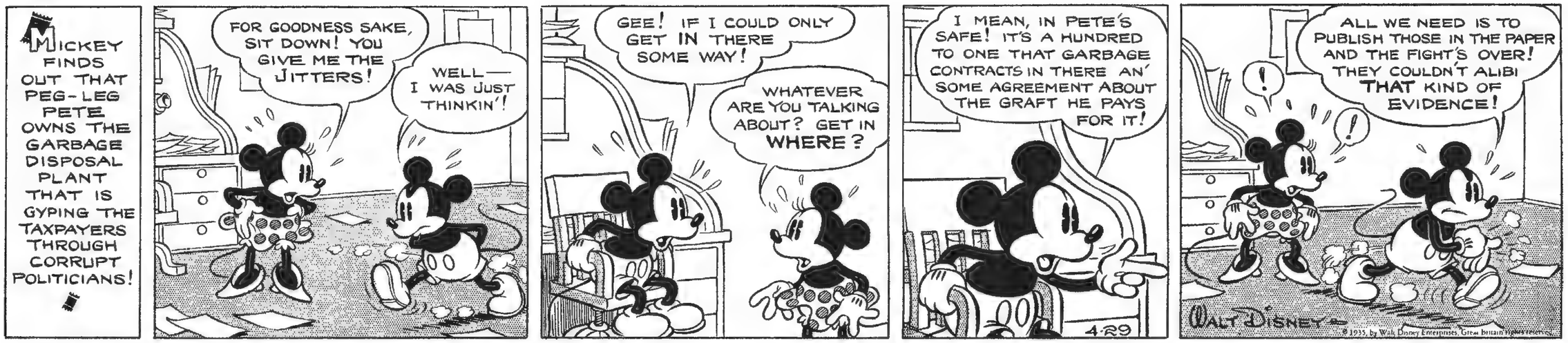
162. EDITOR-IN-GRIEF


MICKEY'S FRIEND ON THE "PRESS" HAS GIVEN HIM THE "LOWDOWN" ON COUNCILMAN CATTFUR!
4-22
IT SEEMS THE CITY'S LETTIN' A NEW GARBAGE DISPOSAL CONTRAC' AND THEY'RE GIVIN' IT TO TH' HIGHEST BIDDER!
MY GOODNESS!
AN' CATTFUR'S THE LEADER OF A CROOKED BUNCH IN THE COUNCIL, WHO OUT-VOTED THE TWO OR THREE HONEST GUYS ON THE DEAL!
WHEEW! THAT'S BIG STUFF!
CATTFUR AND HIS CRONIES, O' COURSE, GET THEIR CUT FROM THE GARBAGE CO. F'R PUTTIN' IT THROUGH, BUT WHAT I DON'T SEE IS WHERE PEG-LEG PETE COMES IN!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
THERE'S A TIE-UP SOMEWHERE — THAT'S CERTAIN!
THIS BUSINESS SCARES ME! THERE'S TOO MANY BIG PEOPLE INVOLVED!
PROB'LY WE BETTER SIT TIGHT 'TIL WE GET SOME REAL EVIDENCE— THEN WE'LL SHOOT TH' WORKS!
WALT DISNEY

SHURE, AND IS IT THE IDITOR THOT OI'M TALKIN' TO?
THAT'S RIGHT!
O'ROURKE'S THE NAME— O'ROURKE BROS. CONTRACTORS!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
4-23
OH, YEH! YOU TURNED IN THE LOWEST BID TO THE CITY ON THE GARBAGE DISPOSAL— ONLY Y'DIDN'T GET IT!
'TIS ROIGHT YE BE! SOME DOR-R-TY SNAKE PULLS SOME SHENANIGANS IN THE TOWN COUNCIL AND WINS AT DOUBLE OUR BID, BEGORRAH!
SWELL STUFF, WASN'T IT? BUT WHADDYA WANT ME TO DO?
WELL, OI BEEN AFTHER THINKIN' O' YOUR CAMPAIGN IN THE "WAR-DRUM," AND THOUGHT YE'D LIKE TO LET THE PUBLIC IN ON THIS DEAL!
HERE, ME BYE, IS THE EGGZACT FIGGERS— OUR BID AND THE ONE THEY TOOK! WILL YE BE PRINTIN' IT?
I SURE WILL! THE TAXPAYERS OUGHTA SIT UP AN' TAKE NOTICE, SINCE THEY'RE PAYIN' THE BILL!
WALT DISNEY


GRAFTERS IN THE TOWN COUNCIL HAVE AWARDED A GARBAGE DISPOSAL CONTRACT, AT A PRICE THAT WILL COST THE TAX-PAYERS TWICE WHAT IT SHOULD!
ONE OF THE LOW BIDDERS COMES TO MICKEY WITH THE STORY!
'TIS WISHIN' YE LUCK, OI AM, ME BYE! SHOULD YE DRIVE THE SPALPEENS OUT O' TOWN, 'TWOULD BE A FOINE THING, BEGORRAH!
IF PUBLICITY'LL DO IT, THEY'LL GET PLENTY!
PRESS ROO
NOW TO CATCH THE EARLY EDITION WITH THIS!
RACKETEERS NOW LINKED WITH TOWN COUNCIL!
"WAR-DRUMS" PROBE BRINGS NEW DISCLOSURES
SPECIAL EXTRY! READ ALL ABOUT IT!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
4-24
WHERE ARE YOU GOING NOW?
I'M GOIN' TO FIND OUT WHO'S RUNNIN' THE GARBAGE CO. THAT WON THE CONTRAC'! IT OUGHTA CLEAR UP A LOTTA THINGS!
WALT DISNEY


MICKEY IS OUT TO FIND THE OWNER OF THE GARBAGE DISPOSAL CO, WHICH HAS BEEN AWARDED A CONTRACT WITH THE CITY AT AN EXORBITANT PRICE!
OFFICE OF TOWN CLERK
"ELITE AMALGAMATED REFUSE DISPOSAL CO," 44 SOUTH MAIN ST! BOY! THAT'S A MOUTHFUL OF NAME!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
PRESIDENT
I'M FROM THE "WAR-DRUM," AND I THOUGHT MAYBE YOU'D GIVE ME A STATEMENT ABOUT THE NEW CONTRACT!
SORRY, BUT I HAVE NOTHING TO DO WITH CONTRACTS! YOU'LL HAVE TO SEE THE OWNER!
PRESIDENT
4-25
WHAT! AREN'T YOU THE OWNER?
NO-O! I JUST WORK HERE — AND TAKE ORDERS!
IF YOU'RE NOT THE OWNER OF THIS GARBAGE CO, DO Y'MIND TELLIN' ME WHO IS?
WELL, I'VE NEVER REALLY SEEN HIM! HE CALLS HIMSELF — EXCUSE ME!
BRRRR RRRINGG
PRESIDENT
BLANKETY-BLANK SO-AND-SOS! NO BACK TALK, SEE-THEM'S ME ORDERS!
WELL, I — YES, BUT — BUT — !
THAT VOICE! WHERE HAVE I HEARD IT BEFORE?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
AND DAT'S FINAL — SEE?
ALL RIGHT, I'LL TAKE CARE OF IT, MR. LEGG!
MR. LEGG? THAT'S ALL I NEED TO KNOW!
PRESIDENT
4-26
I MIGHTA KNOWN! OL' PETE SEEMS TO HAVE GOT INTA EV'RYTHING!
PRESIDENT
WALT DISNEY
YEA, I FOUND OUT THAT PEG-LEG PETE OWNS THE GARBAGE DISPOSAL PLANT! THAT MAKES EV'RYTHING CLEAR!
UH — DOES IT?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
CONGRATULATIONS, PETE! I HEAR Y' GOT A NEW BUSINESS, AN' A NICE CONTRAC' F'M THE CITY, TOO! SURE GLAD T' KNOW Y' TURNED HONEST!
SAY! I KIN BE HONEST ANY TIME! AN' I GOT JIST ERBOUT THUH PERTIEST GARBAGE BIZZNESS YUH EVER SEEN! YEP, FRUM NOW ON, THUH CITY'S GARBAGE IS GONTER BE MOVED IN STYLE!
SURE! Y' COULD USE SOLID GOLD TRUCKS FOR THE PRICE YOU'RE GETTIN' — Y' CHEAP GRAFTER! HONEST BUSINESS — BLAH! GO ON — CUSS Y'R HEAD OFF!
4-27


MICKEY FINDS OUT THAT PEG-LEG PETE OWNS THE GARBAGE DISPOSAL PLANT THAT IS GYPING THE TAXPAYERS THROUGH CORRUPT POLITICIANS!
FOR GOODNESS SAKE, SIT DOWN! YOU GIVE ME THE JITTERS!
WELL— I WAS JUST THINKIN'!
GEE! IF I COULD ONLY GET IN THERE SOME WAY!
WHATEVER ARE YOU TALKING ABOUT? GET IN WHERE?
I MEAN, IN PETE'S SAFE! IT'S A HUNDRED TO ONE THAT GARBAGE CONTRACTS IN THERE AN' SOME AGREEMENT ABOUT THE GRAFT HE PAYS FOR IT!
4-29
ALL WE NEED IS TO PUBLISH THOSE IN THE PAPER AND THE FIGHT'S OVER! THEY COULDN'T ALIBI THAT KIND OF EVIDENCE!
!
!
WALT DISNEY
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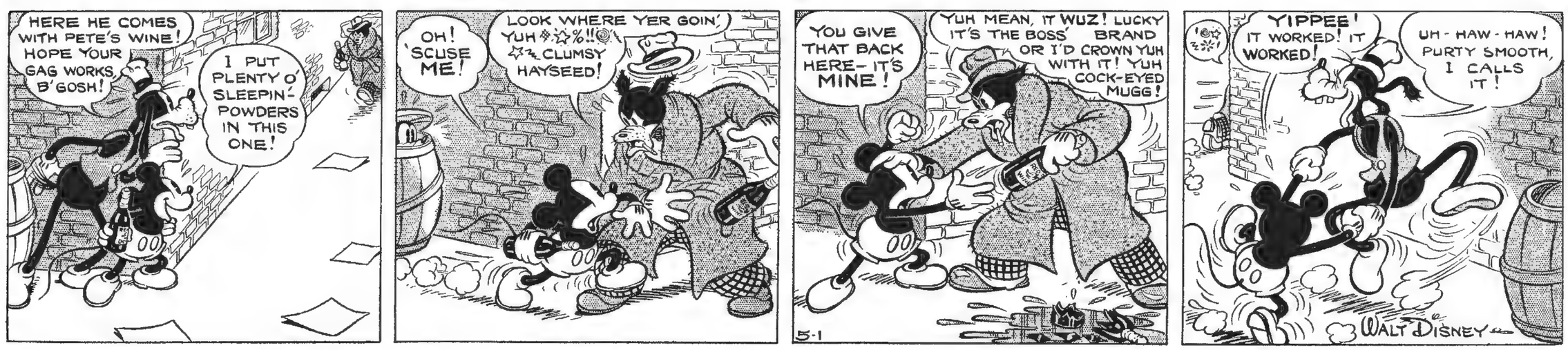
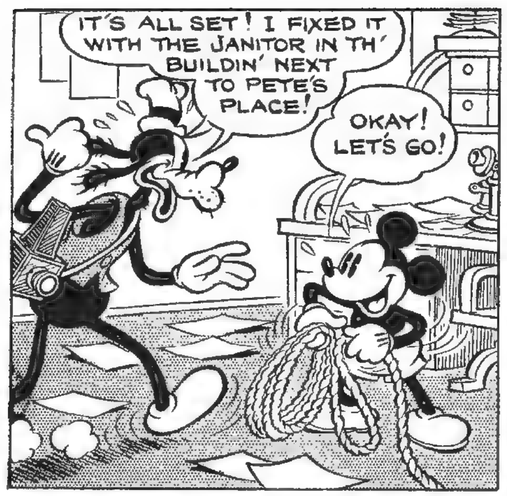
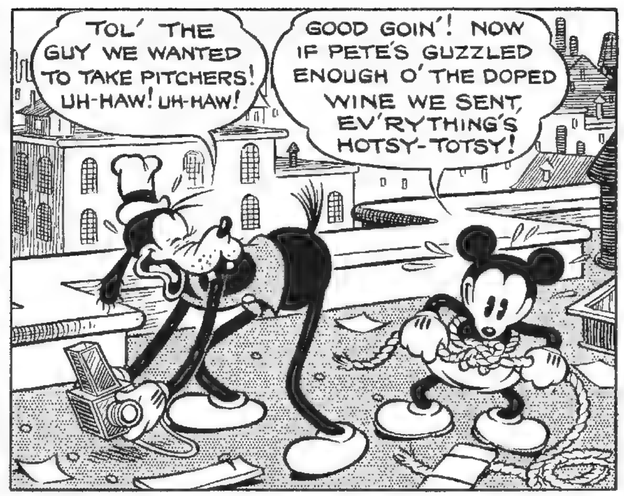
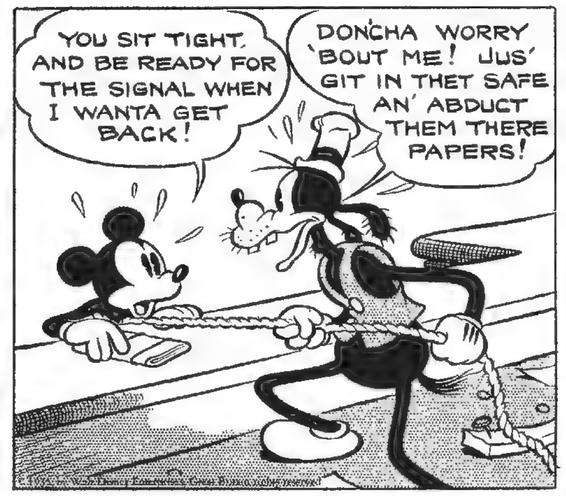
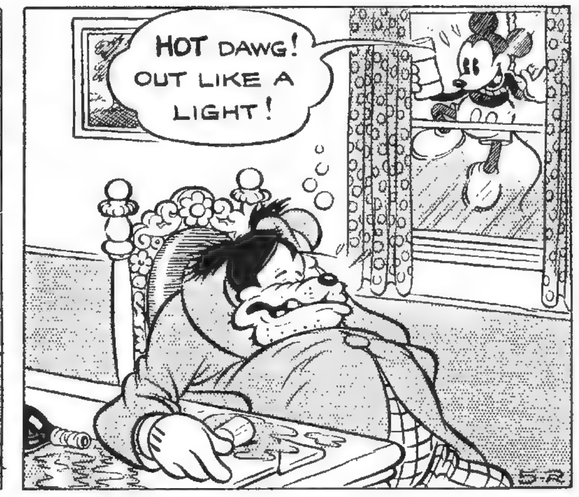
THINKING THAT IN PETE'S SAFE THERE MUST BE PAPERS LINKING THE CROOKED POLITICIANS WITH THE GANGSTERS, MICKEY TRIES TO FIGURE OUT A WAY TO GET HOLD OF THEM!
YOU'VE BEEN SNOOPIN' AROUND PETE'S HEADQUARTERS A LOT! DOES HE HAVE REG'LAR HOURS THERE?
NAW! COMES AN' GOES ALL KINDA TIMES! NEVER KNOW IF HE'S IN OR OUT, B'GOSH!
OHO! THE GANG MUST BE THROWIN' A PARTY!
NOPE! THAT'S PETE'S SPECIAL BRAND O' WINE HE GETS EV'RY DAY!
GAS-HOUS SOCIAL CLUB
THE FELLER THAT SELLS IT, TOL' ME PETE'S ORFUL P' TICKLAR — ALLUS GITS "RED DOG" BRAND!
SAY! THAT GIVES ME A WHALE OF AN IDEA!
I'M GOIN' TO TREAT THE OL' BOY TO HIS "RED DOG" TOMORROW- AN' MAYBE IT'LL GIVE HIM A HEADACHE!
GOSH! DON'T SEE HOW YOU'RE GOIN' TO WORK IT- I DON'T!
WALT DISNEY
4-30

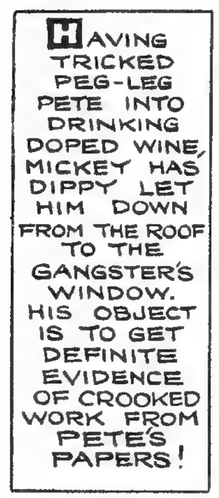

HERE HE COMES WITH PETE'S WINE! HOPE YOUR GAG WORKS, B'GOSH!
I PUT PLENTY O' SLEEPIN'- POWDERS IN THIS ONE!
OH! 'SCUSE ME!
LOOK WHERE YER GOIN', YUH ✱☆%!!◎ ☆☆ CLUMSY HAYSEED!
YOU GIVE THAT BACK HERE— IT'S MINE!
YUH MEAN, IT WUZ! LUCKY IT'S THE BOSS' BRAND OR I'D CROWN YUH WITH IT! YUH COCK-EYED MUGG!
5-1
YIPPEE! IT WORKED! IT WORKED!
UH-HAW-HAW! PURTY SMOOTH, I CALLS IT!
WALT DISNEY

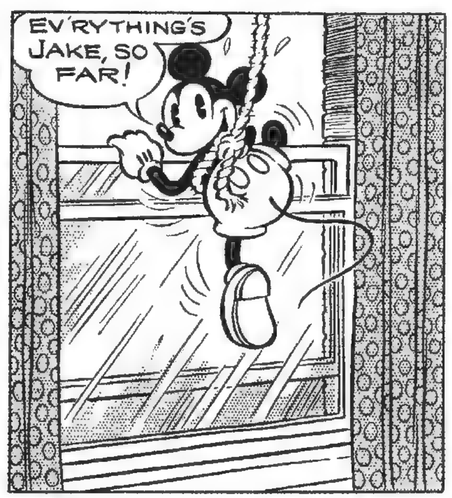


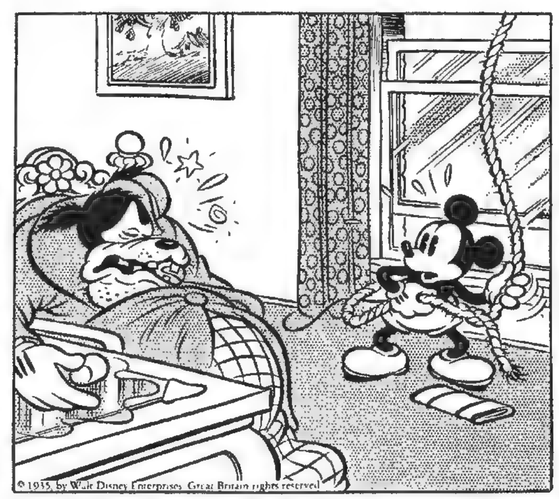


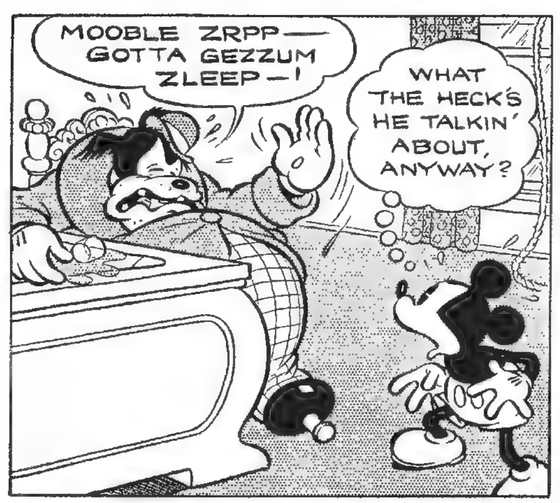


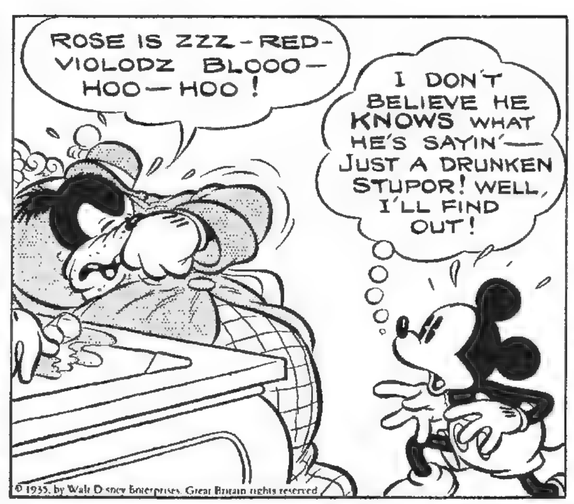


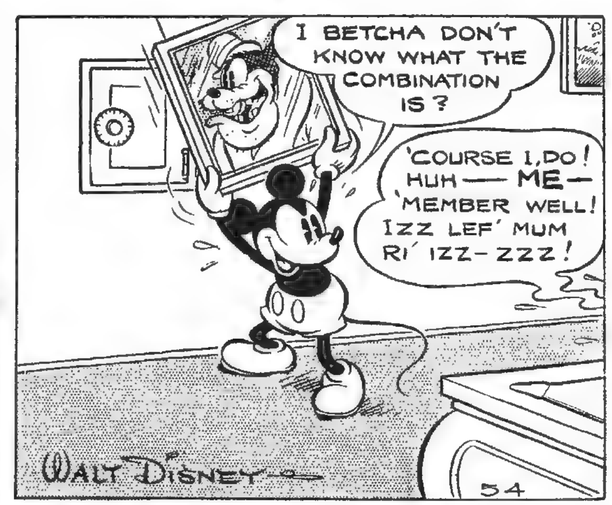




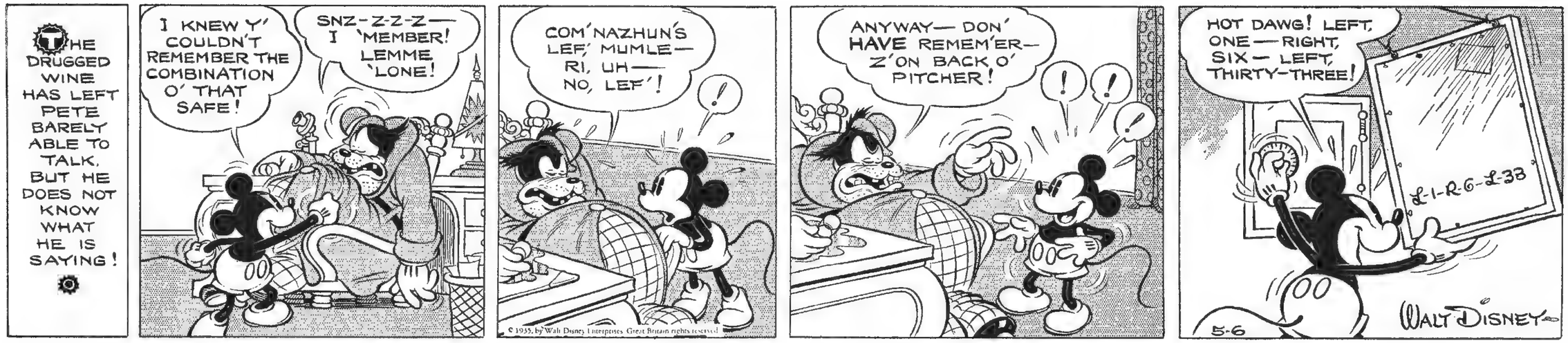


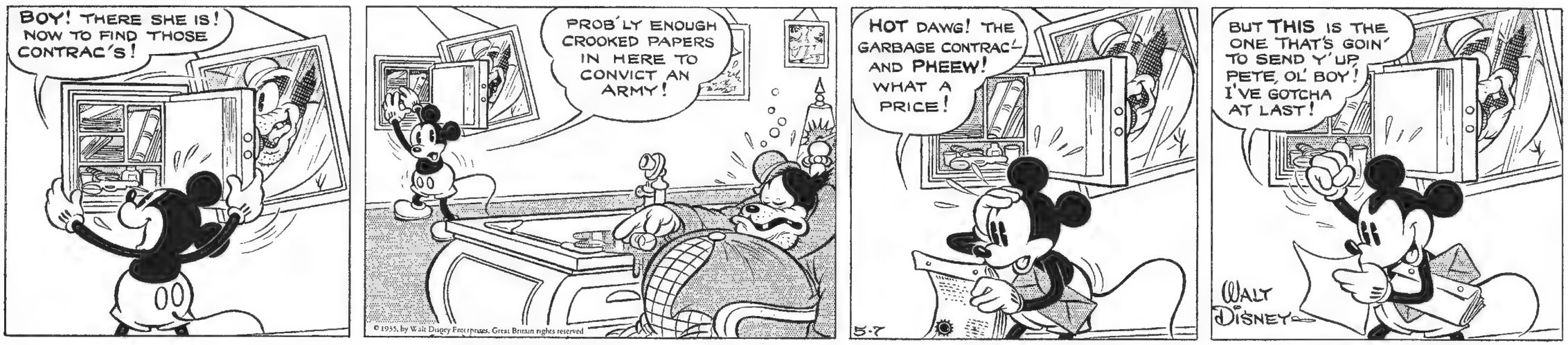






166. EDITOR-IN-GRIEF


THE DRUGGED WINE HAS LEFT PETE BARELY ABLE TO TALK, BUT HE DOES NOT KNOW WHAT HE IS SAYING!
I KNEW Y' COULDN'T REMEMBER THE COMBINATION O' THAT SAFE!
SNZ-Z-Z-Z— I 'MEMBER! LEMME 'LONE!
COM'NAZHUN'S LEF,' MUMLE— RI, UH— NO, LEF'!
© 1935, by Walt Disney Enterprises. Great Britain rights reserved
ANYWAY— DON' HAVE REMEM'ER— Z'ON BACK O' PITCHER!
HOT DAWG! LEFT, ONE — RIGHT, SIX — LEFT, THIRTY-THREE!
L-1-R-6-L-33
5-6
WALT DISNEY


BOY! THERE SHE IS! NOW TO FIND THOSE CONTRAC'S!
PROB'LY ENOUGH CROOKED PAPERS IN HERE TO CONVICT AN ARMY!
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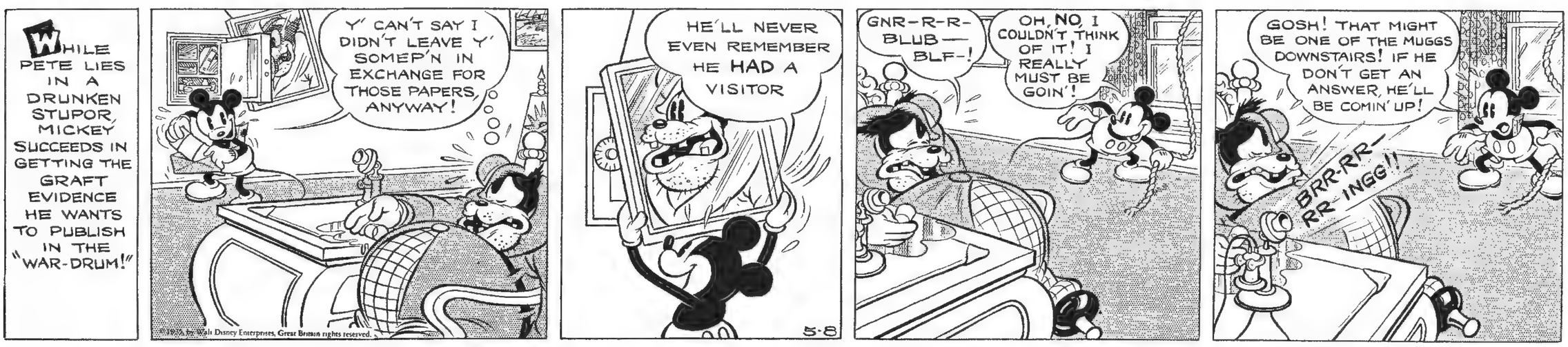
HOT DAWG! THE GARBAGE CONTRAC'— AND PHEEW! WHAT A PRICE!
5-7
BUT THIS IS THE ONE THAT'S GOIN' TO SEND Y' UP, PETE, OL' BOY! I'VE GOTCHA AT LAST!
WALT DISNEY


WHILE PETE LIES IN A DRUNKEN STUPOR, MICKEY SUCCEEDS IN GETTING THE GRAFT EVIDENCE HE WANTS TO PUBLISH IN THE "WAR-DRUM!"
Y' CAN'T SAY I DIDN'T LEAVE Y' SOMEP'N IN EXCHANGE FOR THOSE PAPERS, ANYWAY!
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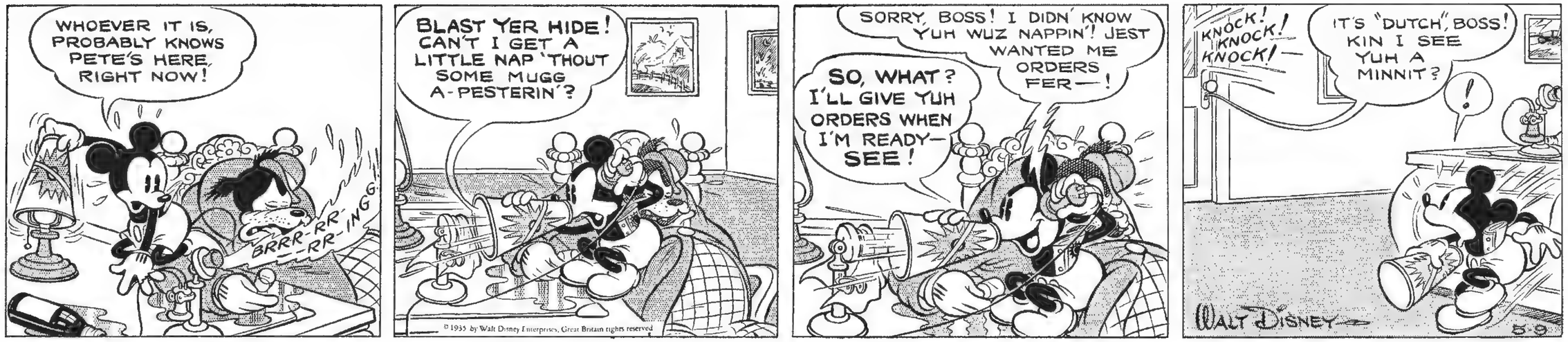
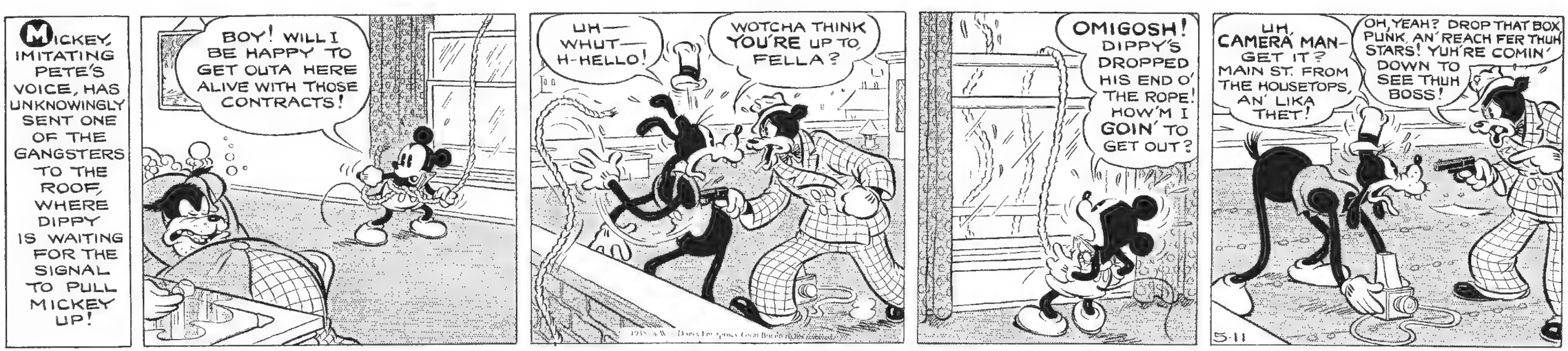
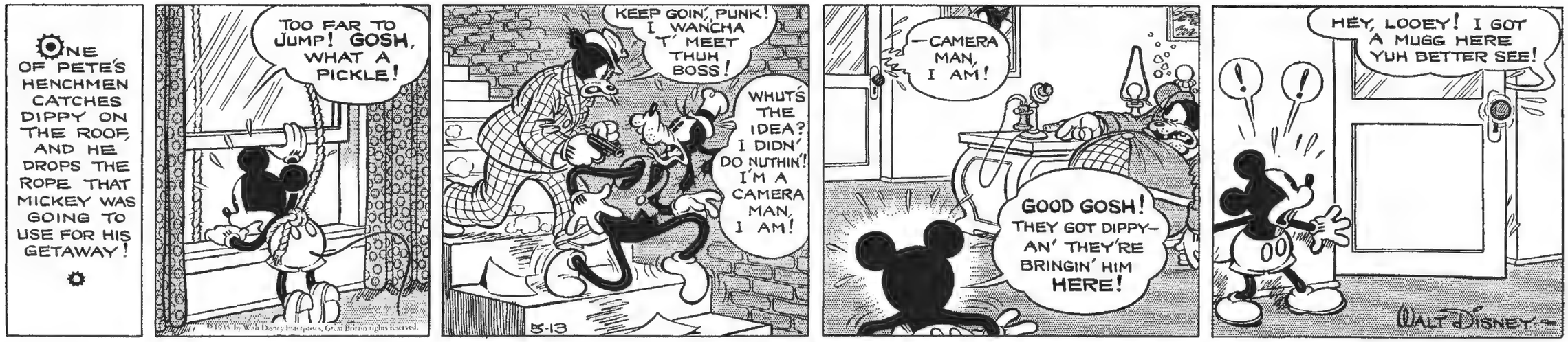
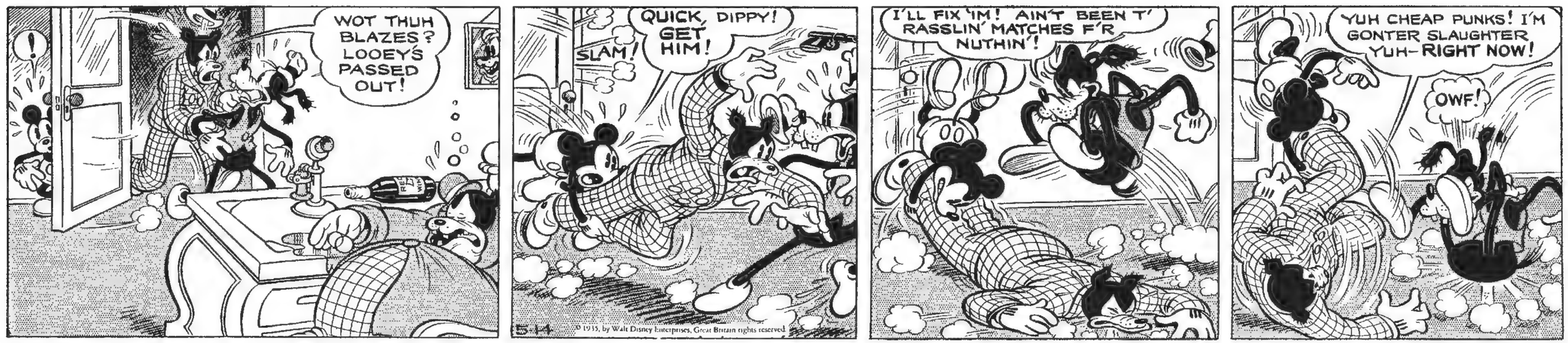
HE'LL NEVER EVEN REMEMBER HE HAD A VISITOR
5-8
GNR-R-R- BLUB— BLF-!
OH, NO, I COULDN'T THINK OF IT! I REALLY MUST BE GOIN'!
GOSH! THAT MIGHT BE ONE OF THE MUGGS DOWNSTAIRS! IF HE DON'T GET AN ANSWER, HE'LL BE COMIN' UP!
BRR-RR-RR-INGG!!

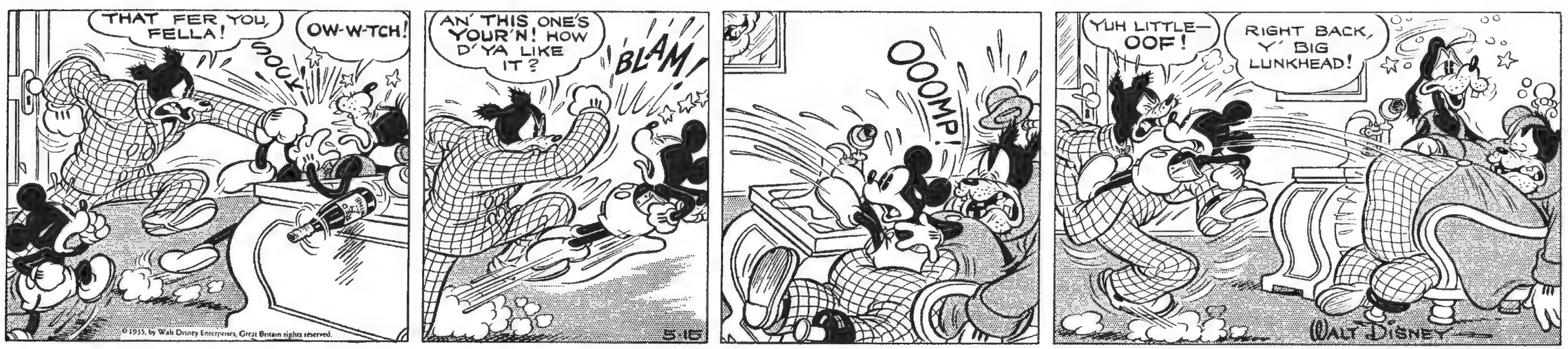


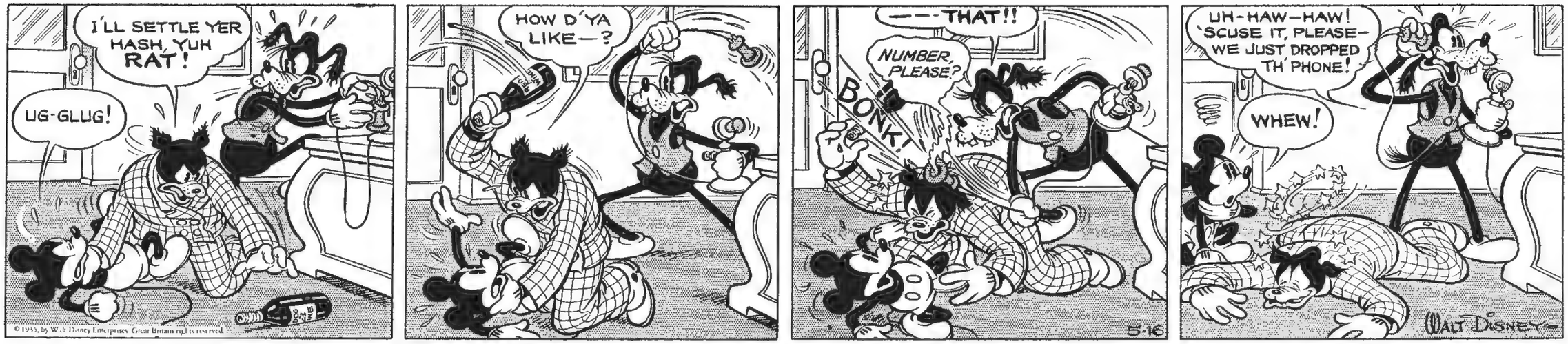


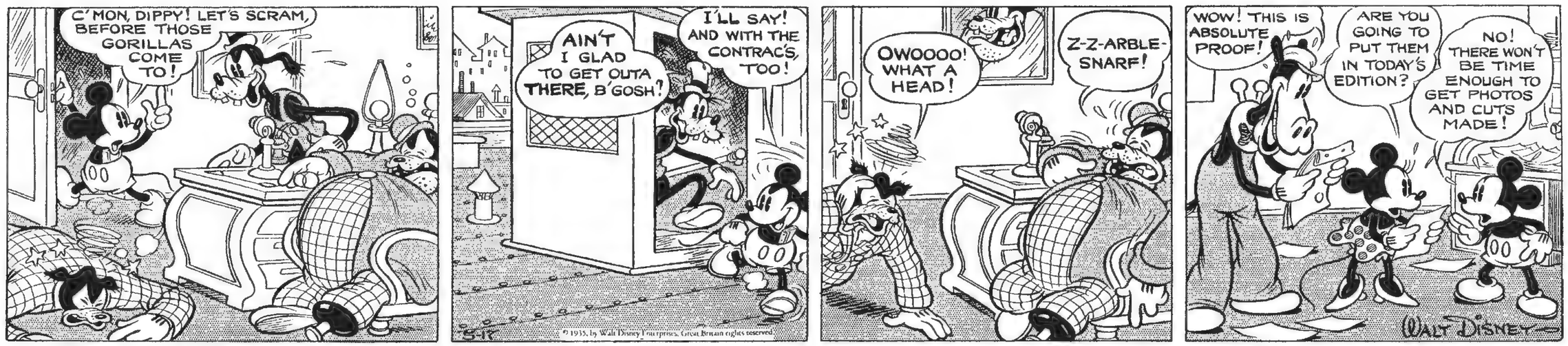
168. EDITOR-IN-GRIEF


ONE OF PETE'S HENCHMEN CATCHES DIPPY ON THE ROOF, AND HE DROPS THE ROPE THAT MICKEY WAS GOING TO USE FOR HIS GETAWAY!
TOO FAR TO JUMP! GOSH, WHAT A PICKLE!
KEEP GOIN', PUNK! I WANCHA T' MEET THUH BOSS!
WHUT'S THE IDEA? I DIDN' DO NUTHIN'! I'M A CAMERA MAN, I AM!
5-13
—CAMERA MAN, I AM!
GOOD GOSH! THEY GOT DIPPY— AN' THEY'RE BRINGIN' HIM HERE!
HEY, LOOEY! I GOT A MUGG HERE YUH BETTER SEE!
WALT DISNEY

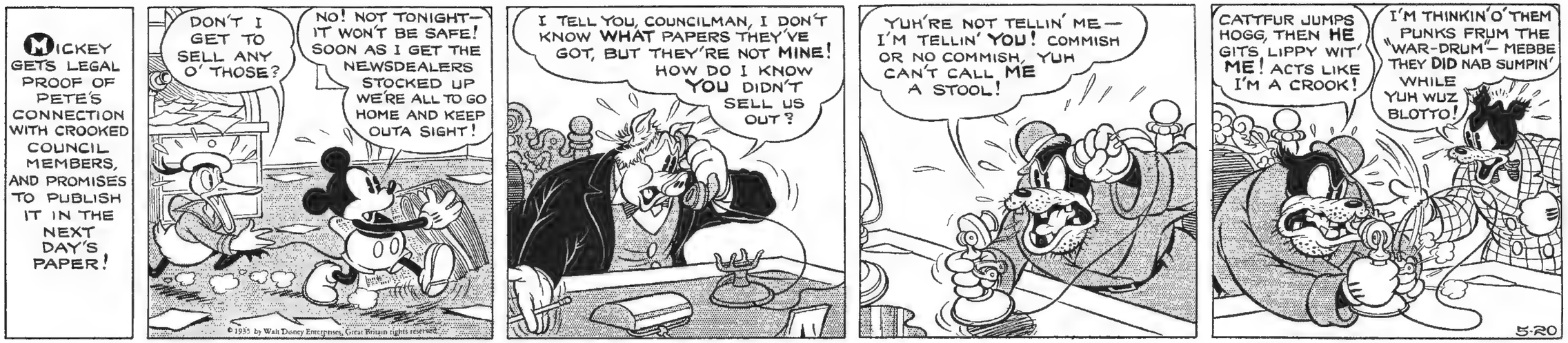

WOT THUH BLAZES? LOOEY'S PASSED OUT!
SLAM!
QUICK, DIPPY! GET HIM!
5-14
I'LL FIX 'IM! AIN'T BEEN T' RASSLIN' MATCHES F'R NUTHIN'!
YUH CHEAP PUNKS! I'M GONTER SLAUGHTER YUH— RIGHT NOW!
OWF!


THAT FER YOU, FELLA!
SOCK
OW-W-TCH!
AN' THIS ONE'S YOUR'N! HOW D'YA LIKE IT?
BLAM
5-15
OOOMP!
YUH LITTLE— OOF!
RIGHT BACK, Y' BIG LUNKHEAD!
WALT DISNEY





170. EDITOR-IN-GRIEF


MICKEY GETS LEGAL PROOF OF PETE'S CONNECTION WITH CROOKED COUNCIL MEMBERS, AND PROMISES TO PUBLISH IT IN THE NEXT DAY'S PAPER!
DON'T I GET TO SELL ANY O' THOSE?
NO! NOT TONIGHT— IT WON'T BE SAFE! SOON AS I GET THE NEWSDEALERS STOCKED UP WE'RE ALL TO GO HOME AND KEEP OUTA SIGHT!
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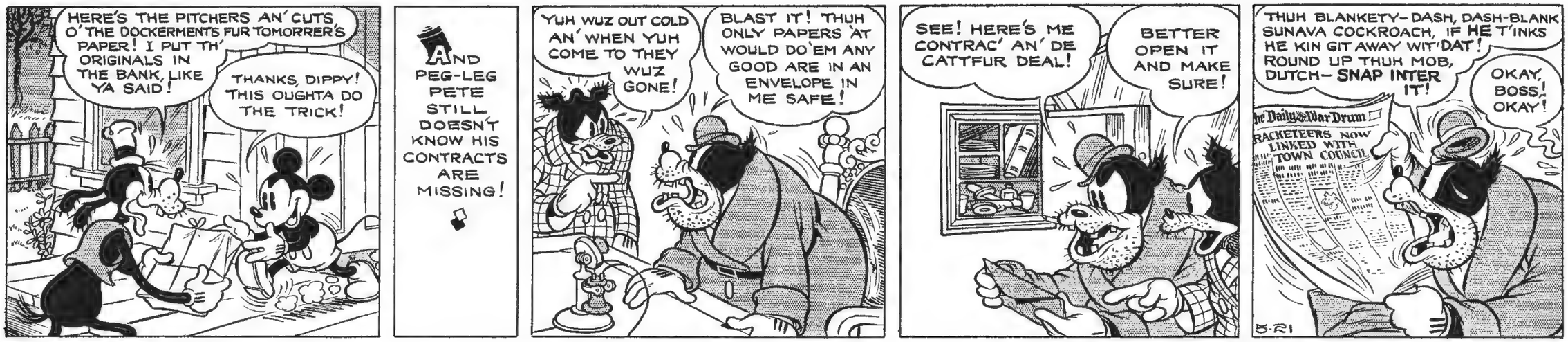
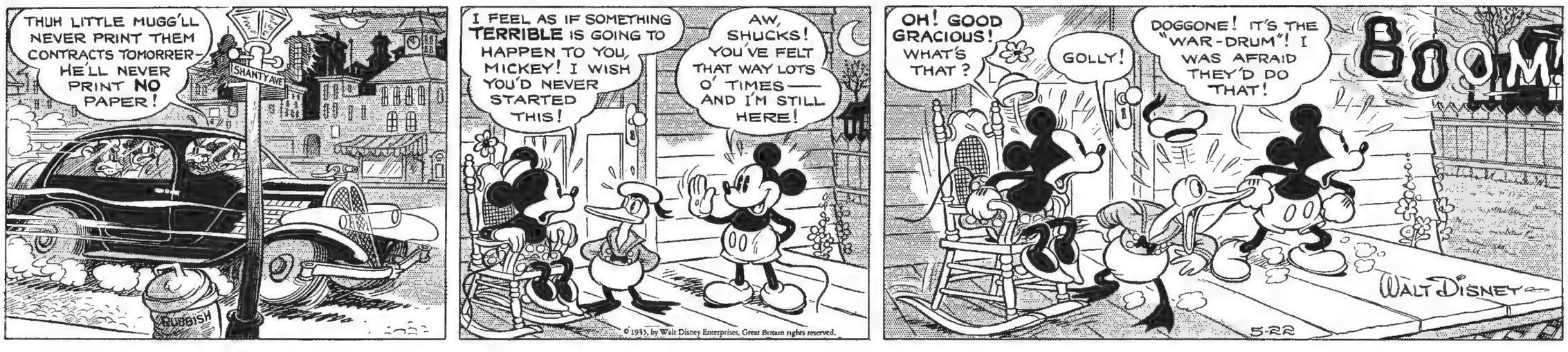
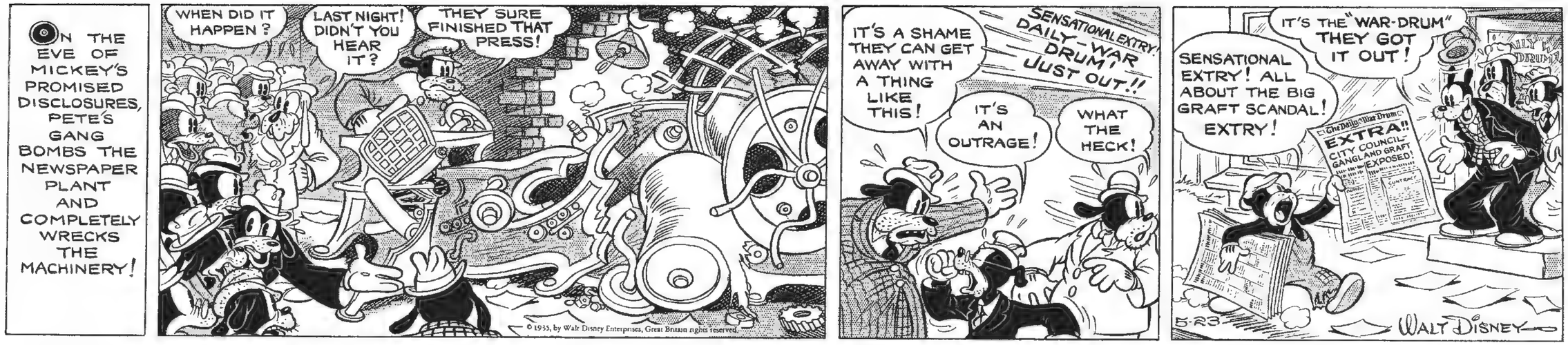
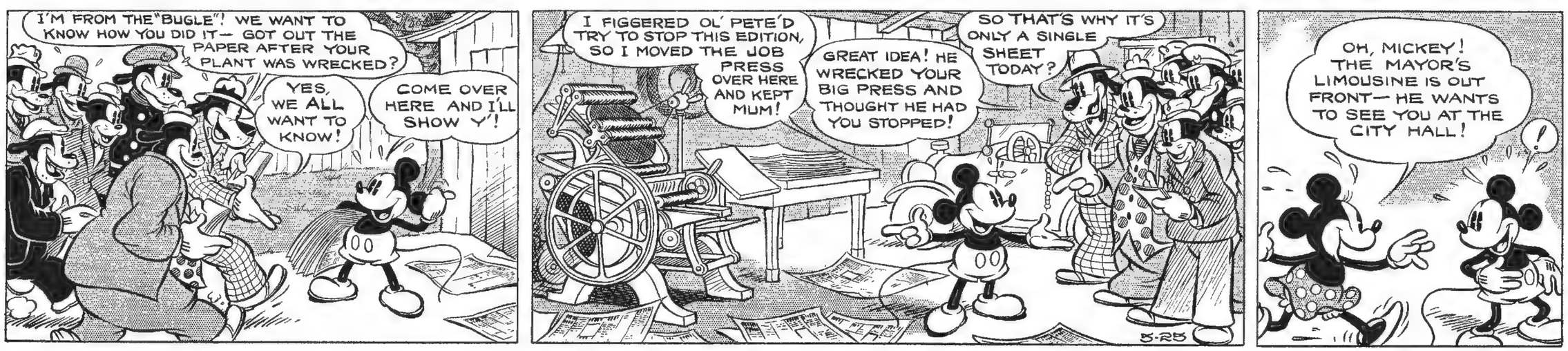
I TELL YOU, COUNCILMAN, I DON'T KNOW WHAT PAPERS THEY'VE GOT, BUT THEY'RE NOT MINE! HOW DO I KNOW YOU DIDN'T SELL US OUT?
YUH'RE NOT TELLIN' ME— I'M TELLIN' YOU! COMMISH OR NO COMMISH, YUH CAN'T CALL ME A STOOL!
CATTFUR JUMPS HOGG, THEN HE GITS LIPPY WIT' ME! ACTS LIKE I'M A CROOK!
I'M THINKIN' O' THEM PUNKS FRUM THE "WAR-DRUM"— MEBBE THEY DID NAB SUMPIN' WHILE YUH WUZ BLOTTO!
5-20

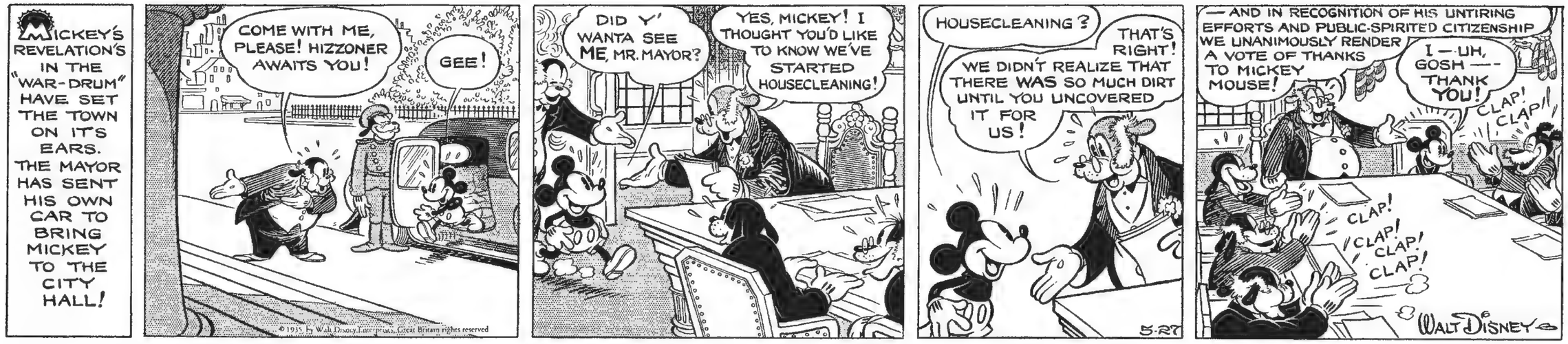

HERE'S THE PITCHERS AN' CUTS O' THE DOCKERMENTS FUR TOMORRER'S PAPER! I PUT TH' ORIGINALS IN THE BANK, LIKE YA SAID!
THANKS, DIPPY! THIS OUGHTA DO THE TRICK!
AND PEG-LEG PETE STILL DOESN'T KNOW HIS CONTRACTS ARE MISSING!
YUH WUZ OUT COLD AN' WHEN YUH COME TO THEY WUZ GONE!
BLAST IT! THUH ONLY PAPERS 'AT WOULD DO 'EM ANY GOOD ARE IN AN ENVELOPE IN ME SAFE!
SEE! HERE'S ME CONTRAC' AN' DE CATTFUR DEAL!
BETTER OPEN IT AND MAKE SURE!
THUH BLANKETY-DASH, DASH-BLANK SUNAVA COCKROACH, IF HE T'INKS HE KIN GIT AWAY WIT' DAT! ROUND UP THUH MOB, DUTCH— SNAP INTER IT!
OKAY, BOSS! OKAY!
he Daily War Drum
RACKETEERS NOW LINKED WITH TOWN COUNCIL
5-21

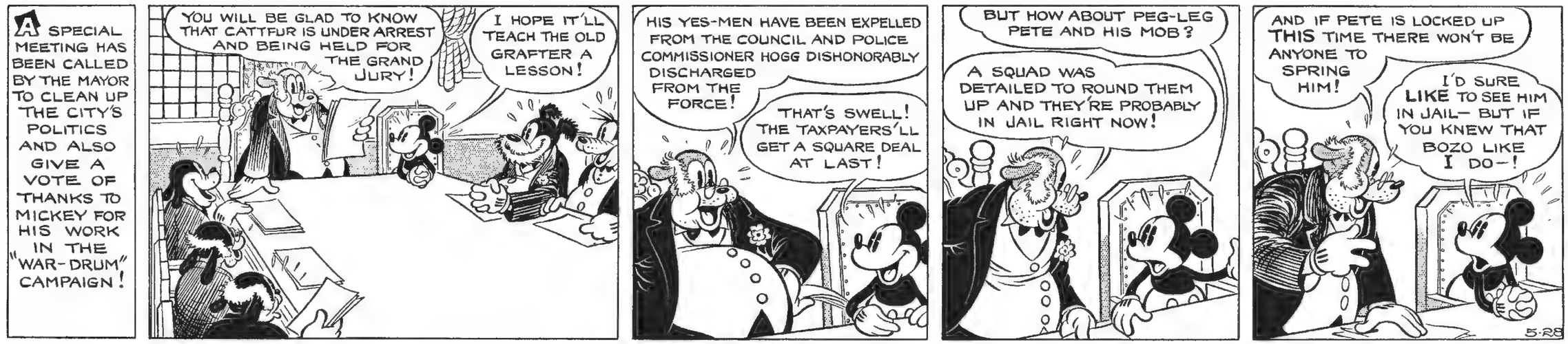

THUH LITTLE MUGG'LL NEVER PRINT THEM CONTRACTS TOMORRER— HE'LL NEVER PRINT NO PAPER!
SHANTY AVE
RUBBISH
I FEEL AS IF SOMETHING TERRIBLE IS GOING TO HAPPEN TO YOU, MICKEY! I WISH YOU'D NEVER STARTED THIS!
AW, SHUCKS! YOU'VE FELT THAT WAY LOTS O' TIMES— AND I'M STILL HERE!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
OH! GOOD GRACIOUS! WHAT'S THAT?
GOLLY!
DOGGONE! IT'S THE "WAR-DRUM"! I WAS AFRAID THEY'D DO THAT!
BOOM!
WALT DISNEY
5-22

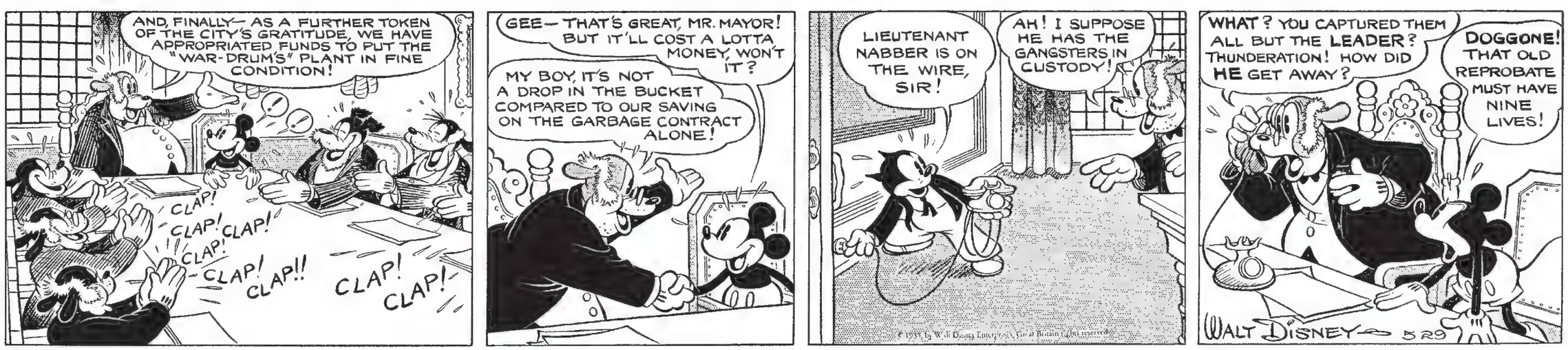


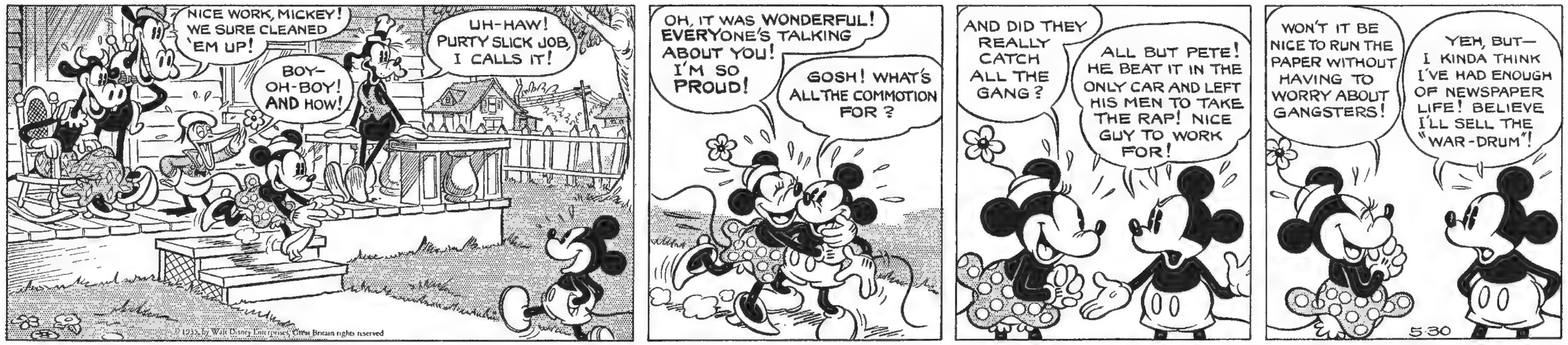


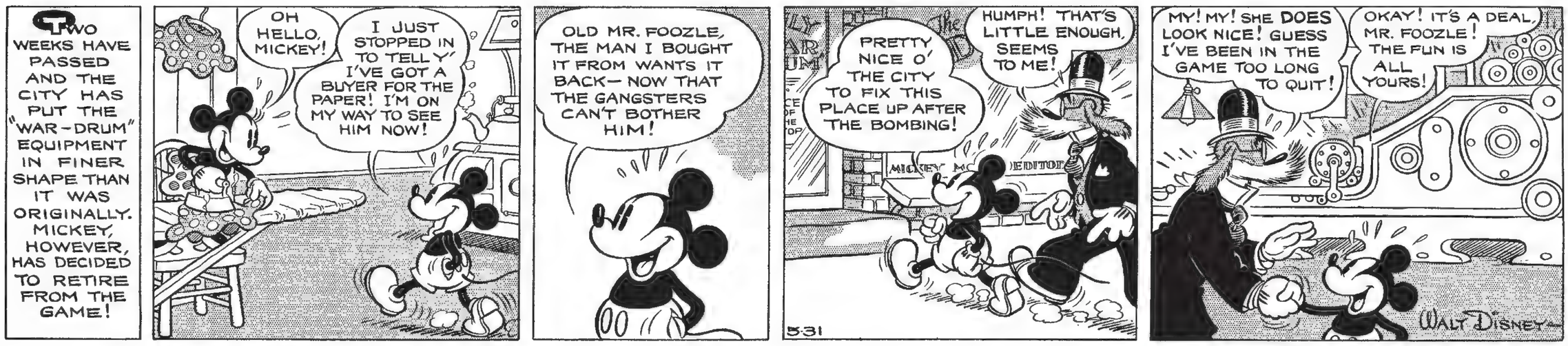
172. EDITOR-IN-GRIEF


MICKEY'S REVELATION'S IN THE "WAR-DRUM" HAVE SET THE TOWN ON IT'S EARS. THE MAYOR HAS SENT HIS OWN CAR TO BRING MICKEY TO THE CITY HALL!
COME WITH ME, PLEASE! HIZZONER AWAITS YOU!
GEE!
DID Y' WANTA SEE ME, MR. MAYOR?
YES, MICKEY! I THOUGHT YOU'D LIKE TO KNOW WE'VE STARTED HOUSECLEANING!
HOUSECLEANING?
THAT'S RIGHT!
WE DIDN'T REALIZE THAT THERE WAS SO MUCH DIRT UNTIL YOU UNCOVERED IT FOR US!
5-27
— AND IN RECOGNITION OF HIS UNTIRING EFFORTS AND PUBLIC-SPIRITED CITIZENSHIP WE UNANIMOUSLY RENDER A VOTE OF THANKS TO MICKEY MOUSE!
I — UH, GOSH — THANK YOU!
CLAP! CLAP!
CLAP! CLAP! CLAP! CLAP!
WALT DISNEY


A SPECIAL MEETING HAS BEEN CALLED BY THE MAYOR TO CLEAN UP THE CITY'S POLITICS AND ALSO GIVE A VOTE OF THANKS TO MICKEY FOR HIS WORK IN THE "WAR-DRUM" CAMPAIGN!
YOU WILL BE GLAD TO KNOW THAT CATTFUR IS UNDER ARREST AND BEING HELD FOR THE GRAND JURY!
I HOPE IT'LL TEACH THE OLD GRAFTER A LESSON!
HIS YES-MEN HAVE BEEN EXPELLED FROM THE COUNCIL AND POLICE COMMISSIONER HOGG DISHONORABLY DISCHARGED FROM THE FORCE!
THAT'S SWELL! THE TAXPAYERS'LL GET A SQUARE DEAL AT LAST!
BUT HOW ABOUT PEG-LEG PETE AND HIS MOB?
A SQUAD WAS DETAILED TO ROUND THEM UP AND THEY'RE PROBABLY IN JAIL RIGHT NOW!
AND IF PETE IS LOCKED UP THIS TIME THERE WON'T BE ANYONE TO SPRING HIM!
I'D SURE LIKE TO SEE HIM IN JAIL— BUT IF YOU KNEW THAT BOZO LIKE I DO—!
5-28


AND, FINALLY— AS A FURTHER TOKEN OF THE CITY'S GRATITUDE, WE HAVE APPROPRIATED FUNDS TO PUT THE "WAR-DRUM'S" PLANT IN FINE CONDITION!
CLAP! CLAP! CLAP! CLAP! CLAP! CLAP!! CLAP! CLAP!
GEE— THAT'S GREAT, MR. MAYOR! BUT IT'LL COST A LOTTA MONEY, WON'T IT?
MY BOY, IT'S NOT A DROP IN THE BUCKET COMPARED TO OUR SAVING ON THE GARBAGE CONTRACT ALONE!
LIEUTENANT NABBER IS ON THE WIRE, SIR!
AH! I SUPPOSE HE HAS THE GANGSTERS IN CUSTODY!
WHAT? YOU CAPTURED THEM ALL BUT THE LEADER? THUNDERATION! HOW DID HE GET AWAY?
DOGGONE! THAT OLD REPROBATE MUST HAVE NINE LIVES!
WALT DISNEY
5-29

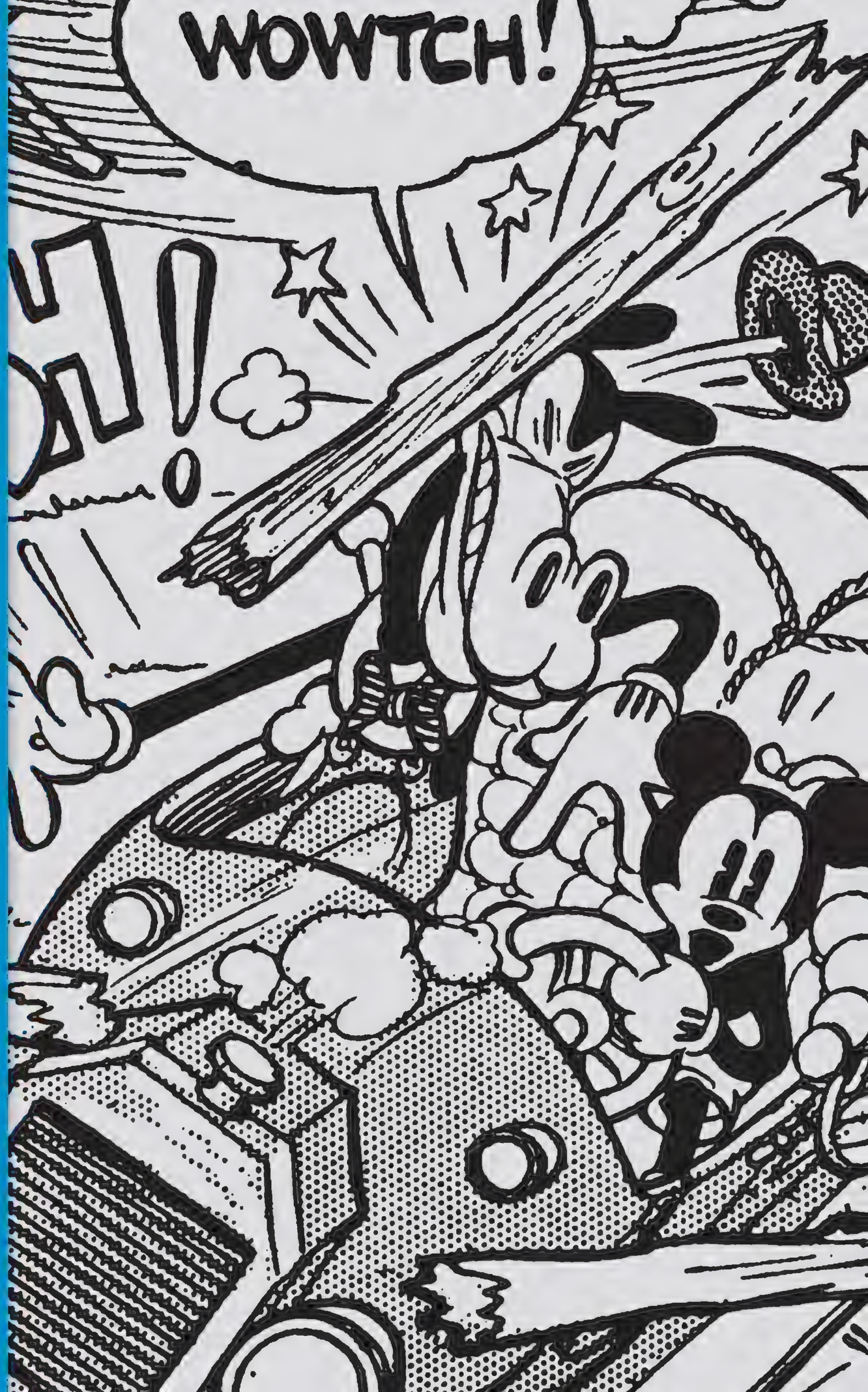




174. EDITOR-IN-GRIEF

RACE FOR RICHES

JUNE 3, 1935
–
SEPTEMBER 28, 1935



LAST ROUNDUPS

Way out West, the law has captured two unlucky vigilantes—hapless innocents, framed for a crime by the real crooks. Their only chance at justice lies in finding a long-lost treasure; but while the heroes languish in jail, the bad guys might locate the hidden hoard first. Only an unexpected hi-tech intervention stands between our friends and cruel fate!

That windy summary accurately describes "Race for Riches," the Mickey Mouse serial you're about to read. But it just as well sums up "Mickey Mouse in Death Valley" (1930), Floyd Gottfredson's first story from five years earlier.

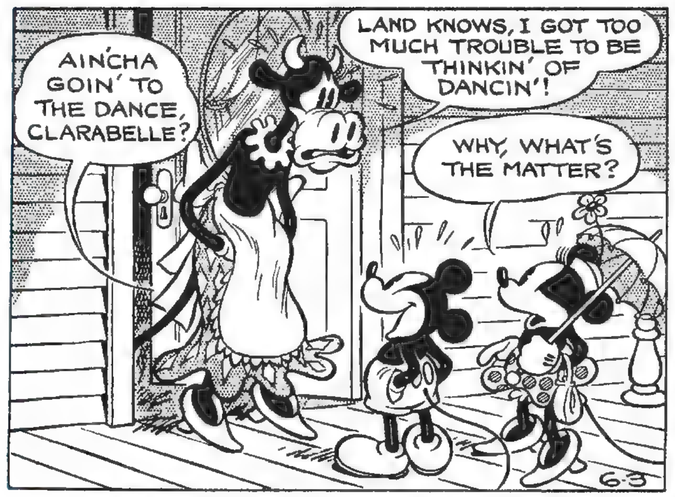
Gottfredson was no self-plagiarist; but like his Disney successor Carl Barks, he had certain formulas he returned to over the decades. The Wild West treasure hunt was a favorite: its mixture of picturesque setting, shoot-first local justice, and race against time lent itself to Mickey's enduring personality traits. There were riches to pique his curiosity; bandits for him to beat by cunning; and small-town tinpots to restrict his free will.

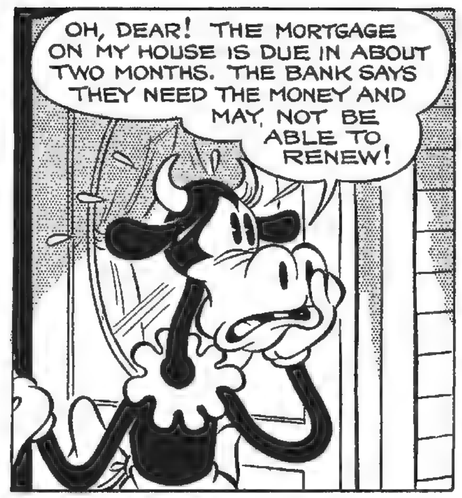
Yet while "Riches" shares these character points with "Death Valley," much else about Mickey's persona has matured. In "Death Valley," the Mouse had been little more than a roving id with a strong sense of justice. When confronted by a threat—either hi-tech or low—he had only two reactions: defiance, when he was armed; and fear, when he wasn't. A naïve teenager in the Wild West could hardly be expected to react any differently.

But in "Riches" the difference is stark. While Mickey can still be exuberant and youthful, he controls his energy and keeps cautious when it counts. While he can still make mistakes, he catches himself in them like an adult. And when a redneck sheriff threatens him, he is overcome not by stagy panic, but by grown-up impatience with the sheriff's backwards ways.

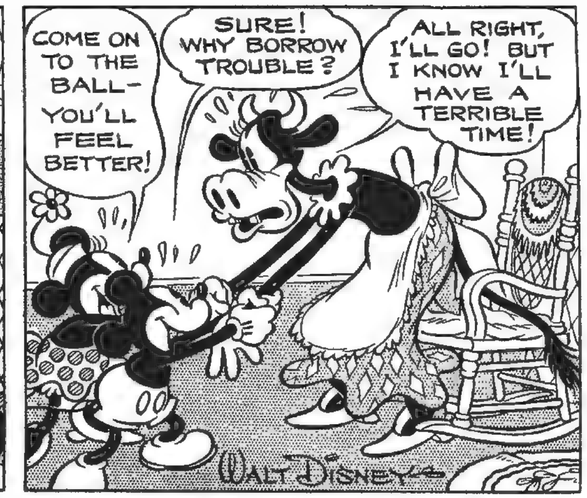
In the process of ringing in change, "Race for Riches" bids farewell to several older Gottfredson traditions. For the final time, Horace Horsecollar is Mickey's partner in adventure—and his relationship with Clarabelle critically important to the plot. For the final time, old-time melodrama tropes are played straight: Mickey must pay the mortgage and save the distressed damsel.

And for the final time, Donald Duck has a stork-beak and black feet—and Dippy Dawg is a pantsless fool whose stupidity causes problems. In early 1936, a streamlined Donald and a subtly smarter, fully-clothed Goofy would replace these early incarnations for good. [DG]


AINCHA GOIN' TO THE DANCE, CLARABELLE?
LAND KNOWS, I GOT TOO MUCH TROUBLE TO BE THINKIN' OF DANCIN'!
WHY, WHAT'S THE MATTER?
6-3


OH, DEAR! THE MORTGAGE ON MY HOUSE IS DUE IN ABOUT TWO MONTHS. THE BANK SAYS THEY NEED THE MONEY AND MAY NOT BE ABLE TO RENEW!

SOMETHING WILL PROBABLY TURN UP! I WOULDN'T WORRY SO SOON!
NO! Y'GOT A COUPLA MONTHS YET!
OH, DEAR, OH, DEAR! I FEAR THE WORST!


COME ON TO THE BALL— YOU'LL FEEL BETTER!
SURE! WHY BORROW TROUBLE?
ALL RIGHT, I'LL GO! BUT I KNOW I'LL HAVE A TERRIBLE TIME!
WALT DISNEY

HOW CAN YOU EXPECT ME TO ENJOY MYSELF WITH THAT MORTGAGE COMING DUE?
SHUCKS, CLARABELLE! WORRY WON'T HELP!
THE DANCE WILL DO YOU GOOD!
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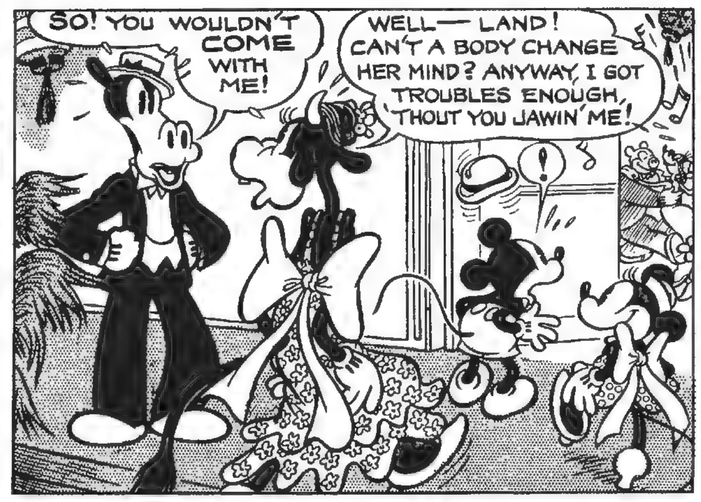
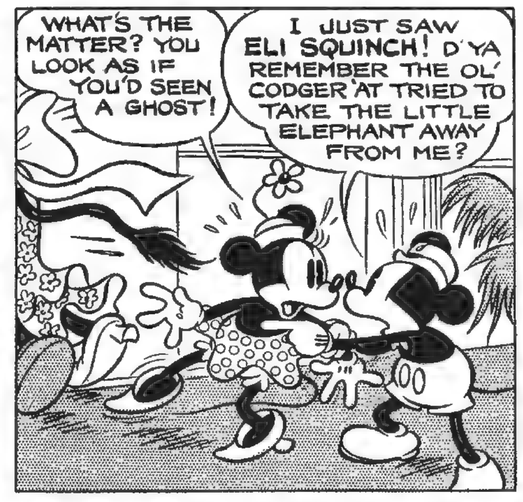
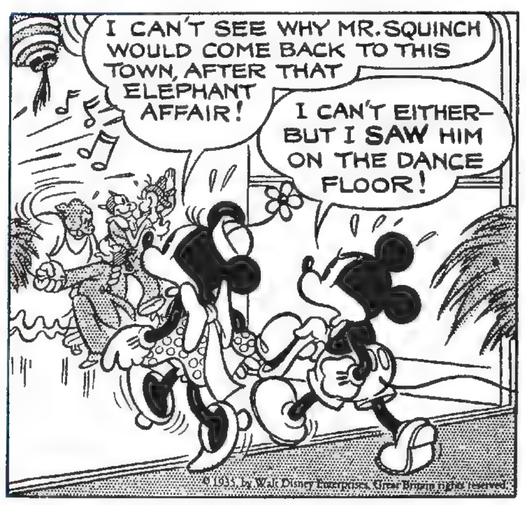
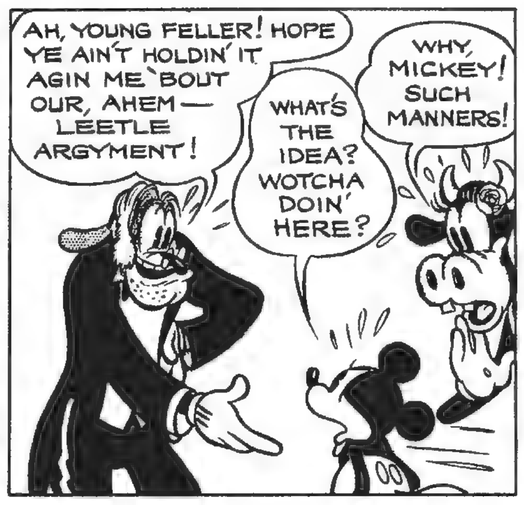

SO! YOU WOULDN'T COME WITH ME!
WELL— LAND! CAN'T A BODY CHANGE HER MIND? ANYWAY, I GOT TROUBLES ENOUGH, 'THOUT YOU JAWIN' ME!

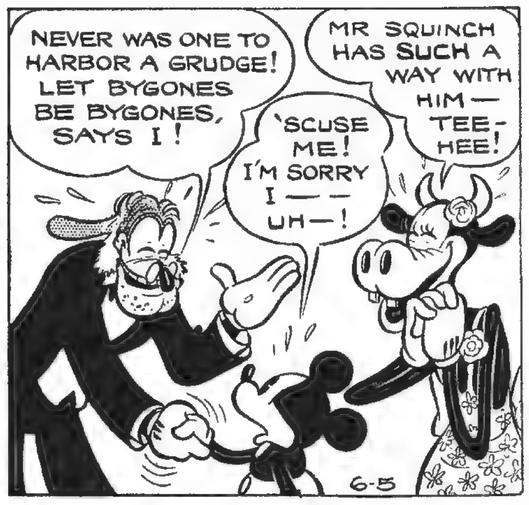

WHAT'S THE MATTER? YOU LOOK AS IF YOU'D SEEN A GHOST!
I JUST SAW ELI SQUINCH! D'YA REMEMBER THE OL' CODGER 'AT TRIED TO TAKE THE LITTLE ELEPHANT AWAY FROM ME?

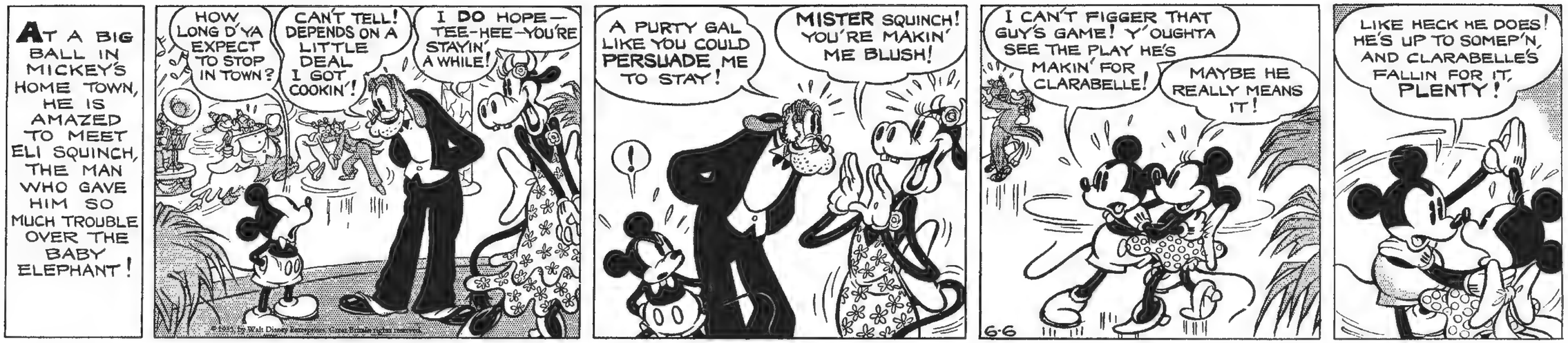
YES, BUT HE WOULDN'T BE BACK HERE! YOU'RE SEEING THINGS!
I TELL Y' IT IS HIM! AND WHERE THAT GUY IS, THERE'S TROUBLE BREWIN' FOR SOMEBODY!
6-4

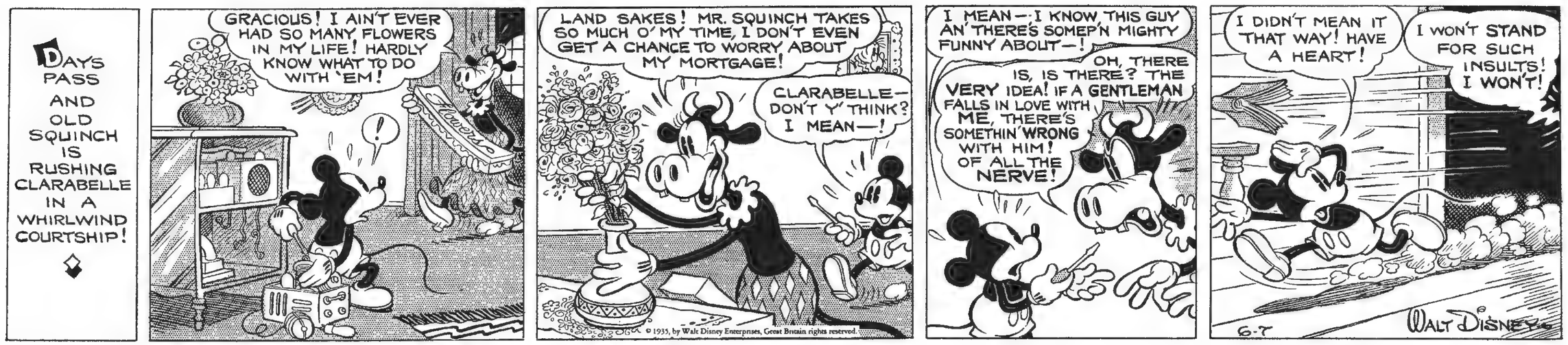

I CAN'T SEE WHY MR. SQUINCH WOULD COME BACK TO THIS TOWN, AFTER THAT ELEPHANT AFFAIR!
I CAN'T EITHER— BUT I SAW HIM ON THE DANCE FLOOR!

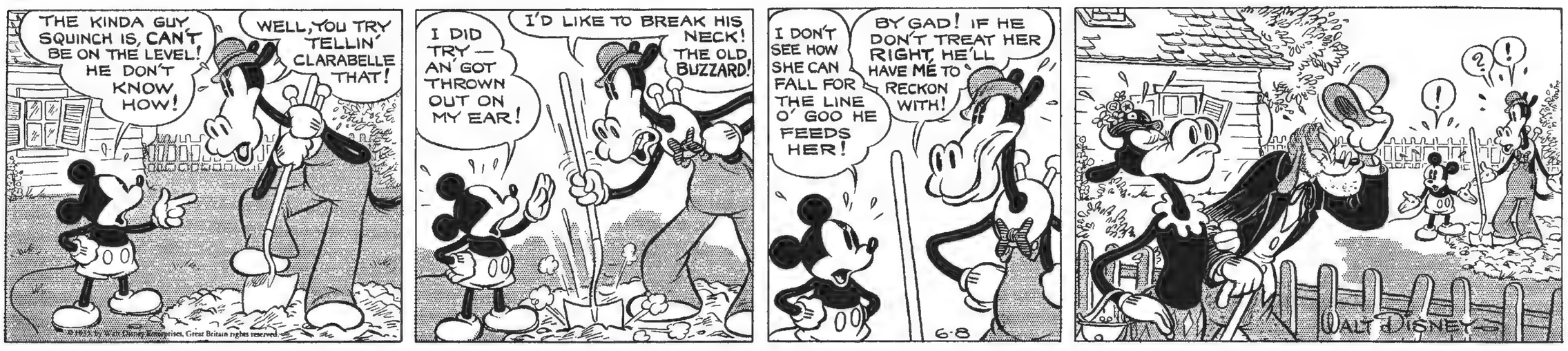
YES, INDEED, MISS COW, THERE AIN'T A GAL HERE CAN TOUCH YE! ONLY WISHT I WAS YOUNG ENOUGH TO STEP A WALTZ!
OH, TUSH, MR. SQUINCH! THE THINGS YOU SAY!

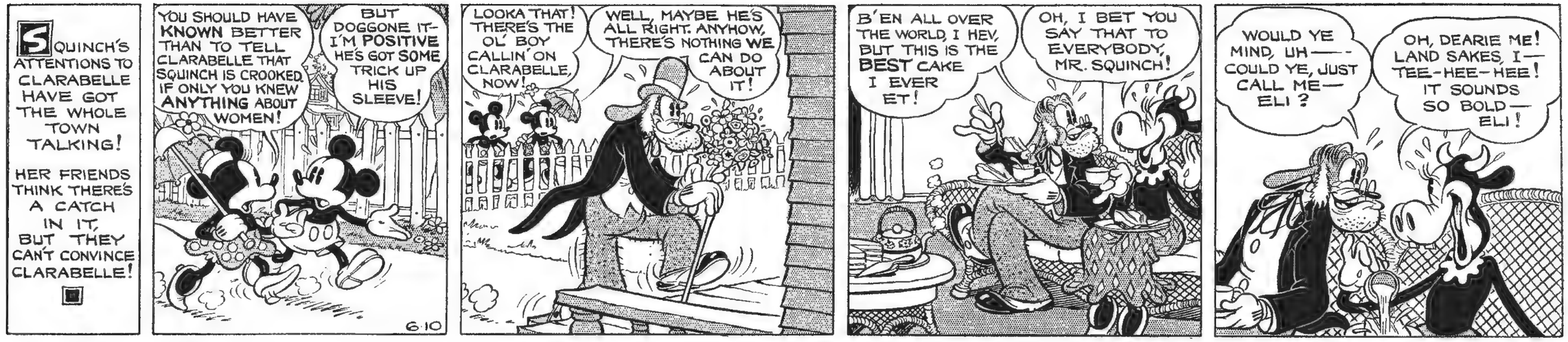

AH, YOUNG FELLER! HOPE YE AIN'T HOLDIN' IT AGIN ME 'BOUT OUR, AHEM— LEETLE ARGYMENT!
WHAT'S THE IDEA? WOTCHA DOIN' HERE?
WHY, MICKEY! SUCH MANNERS!

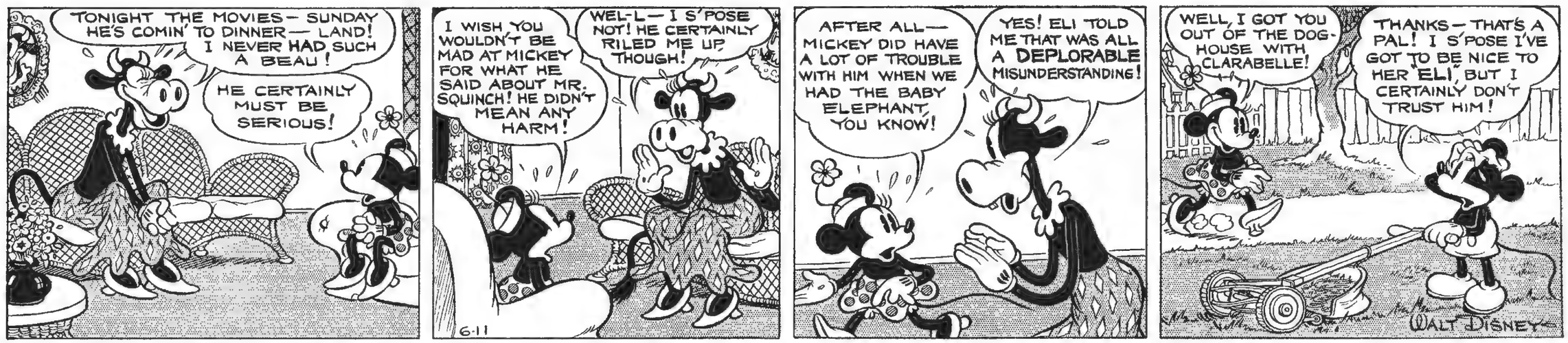

NEVER WAS ONE TO HARBOR A GRUDGE! LET BYGONES BE BYGONES, SAYS I!
'SCUSE ME! I'M SORRY I— UH—!
MR SQUINCH HAS SUCH A WAY WITH HIM— TEE-HEE!
6-5

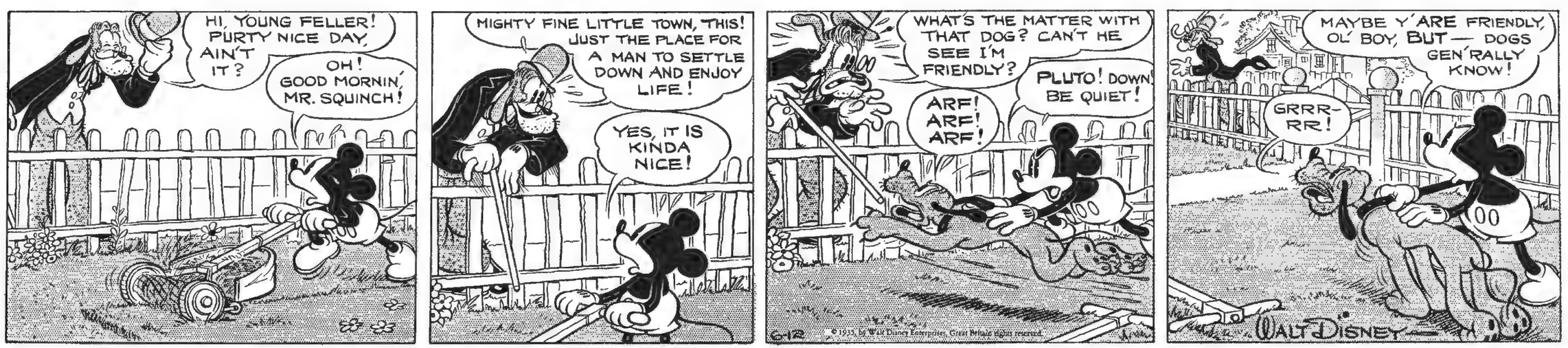

AT A BIG BALL IN MICKEY'S HOME TOWN, HE IS AMAZED TO MEET ELI SQUINCH, THE MAN WHO GAVE HIM SO MUCH TROUBLE OVER THE BABY ELEPHANT!
HOW LONG D'YA EXPECT TO STOP IN TOWN?
CAN'T TELL! DEPENDS ON A LITTLE DEAL I GOT COOKIN'!
I DO HOPE— TEE-HEE—YOU'RE STAYIN' A WHILE!
A PURTY GAL LIKE YOU COULD PERSUADE ME TO STAY!
!
MISTER SQUINCH! YOU'RE MAKIN' ME BLUSH!
I CAN'T FIGGER THAT GUY'S GAME! Y'OUGHTA SEE THE PLAY HE'S MAKIN' FOR CLARABELLE!
MAYBE HE REALLY MEANS IT!
6-6
LIKE HECK HE DOES! HE'S UP TO SOMEP'N, AND CLARABELLE'S FALLIN FOR IT, PLENTY!

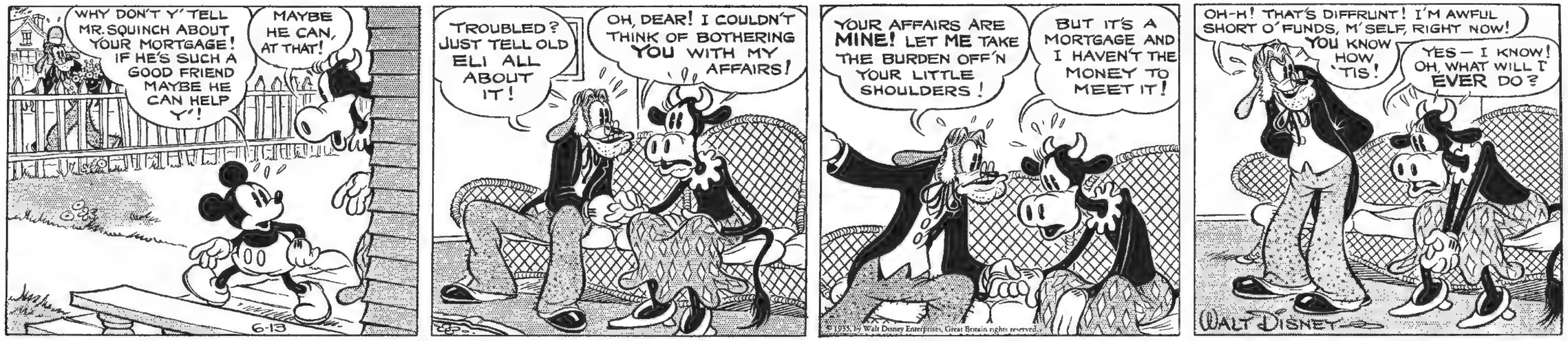

DAYS PASS AND OLD SQUINCH IS RUSHING CLARABELLE IN A WHIRLWIND COURTSHIP!
GRACIOUS! I AIN'T EVER HAD SO MANY FLOWERS IN MY LIFE! HARDLY KNOW WHAT TO DO WITH 'EM!
!
Flowers
LAND SAKES! MR. SQUINCH TAKES SO MUCH O' MY TIME, I DON'T EVEN GET A CHANCE TO WORRY ABOUT MY MORTGAGE!
CLARABELLE— DON'T Y' THINK? I MEAN—!
I MEAN—I KNOW THIS GUY AN' THERE'S SOMEP'N MIGHTY FUNNY ABOUT—!
OH, THERE IS, IS THERE? THE VERY IDEA! IF A GENTLEMAN FALLS IN LOVE WITH ME, THERE'S SOMETHIN' WRONG WITH HIM! OF ALL THE NERVE!
I DIDN'T MEAN IT THAT WAY! HAVE A HEART!
I WON'T STAND FOR SUCH INSULTS! I WON'T!
6-7
WALT DISNEY


THE KINDA GUY SQUINCH IS, CAN'T BE ON THE LEVEL! HE DON'T KNOW HOW!
WELL, YOU TRY TELLIN' CLARABELLE THAT!
I DID TRY— AN' GOT THROWN OUT ON MY EAR!
I'D LIKE TO BREAK HIS NECK! THE OLD BUZZARD!
I DON'T SEE HOW SHE CAN FALL FOR THE LINE O' GOO HE FEEDS HER!
BY GAD! IF HE DON'T TREAT HER RIGHT, HE'LL HAVE ME TO RECKON WITH!
6-8
?
!
!
WALT DISNEY


SQUINCH'S ATTENTIONS TO CLARABELLE HAVE GOT THE WHOLE TOWN TALKING!
HER FRIENDS THINK THERE'S A CATCH IN IT, BUT THEY CAN'T CONVINCE CLARABELLE!
YOU SHOULD HAVE KNOWN BETTER THAN TO TELL CLARABELLE THAT SQUINCH IS CROOKED. IF ONLY YOU KNEW ANYTHING ABOUT WOMEN!
BUT DOGGONE IT— I'M POSITIVE HE'S GOT SOME TRICK UP HIS SLEEVE!
6-10
LOOKA THAT! THERE'S THE OL' BOY CALLIN' ON CLARABELLE, NOW!
WELL, MAYBE HE'S ALL RIGHT. ANYHOW, THERE'S NOTHING WE CAN DO ABOUT IT!
B'EN ALL OVER THE WORLD, I HEV, BUT THIS IS THE BEST CAKE I EVER ET!
OH, I BET YOU SAY THAT TO EVERYBODY, MR. SQUINCH!
WOULD YE MIND, UH—— COULD YE, JUST CALL ME— ELI?
OH, DEARIE ME! LAND SAKES, I— TEE-HEE-HEE! IT SOUNDS SO BOLD— ELI!


TONIGHT THE MOVIES— SUNDAY HE'S COMIN' TO DINNER— LAND! I NEVER HAD SUCH A BEAU!
HE CERTAINLY MUST BE SERIOUS!
I WISH YOU WOULDN'T BE MAD AT MICKEY FOR WHAT HE SAID ABOUT MR. SQUINCH! HE DIDN'T MEAN ANY HARM!
WEL-L— I S'POSE NOT! HE CERTAINLY RILED ME UP, THOUGH!
6-11
AFTER ALL— MICKEY DID HAVE A LOT OF TROUBLE WITH HIM WHEN WE HAD THE BABY ELEPHANT, YOU KNOW!
YES! ELI TOLD ME THAT WAS ALL A DEPLORABLE MISUNDERSTANDING!
WELL, I GOT YOU OUT OF THE DOG-HOUSE WITH CLARABELLE!
THANKS— THAT'S A PAL! I S'POSE I'VE GOT TO BE NICE TO HER "ELI", BUT I CERTAINLY DON'T TRUST HIM!
WALT DISNEY


HI, YOUNG FELLER! PURTY NICE DAY, AIN'T IT?
OH! GOOD MORNIN', MR. SQUINCH!
MIGHTY FINE LITTLE TOWN, THIS! JUST THE PLACE FOR A MAN TO SETTLE DOWN AND ENJOY LIFE!
YES, IT IS KINDA NICE!
WHAT'S THE MATTER WITH THAT DOG? CAN'T HE SEE I'M FRIENDLY?
ARF! ARF! ARF!
PLUTO! DOWN! BE QUIET!
6-12
MAYBE Y'ARE FRIENDLY, OL' BOY, BUT— DOGS GEN'RALLY KNOW!
GRRR-RR!
WALT DISNEY


WHY DON'T Y' TELL MR. SQUINCH ABOUT YOUR MORTGAGE! IF HE'S SUCH A GOOD FRIEND MAYBE HE CAN HELP Y'!
MAYBE HE CAN, AT THAT!
6-13
TROUBLED? JUST TELL OLD ELI ALL ABOUT IT!
OH, DEAR! I COULDN'T THINK OF BOTHERING YOU WITH MY AFFAIRS!
YOUR AFFAIRS ARE MINE! LET ME TAKE THE BURDEN OFF'N YOUR LITTLE SHOULDERS!
BUT IT'S A MORTGAGE AND I HAVEN'T THE MONEY TO MEET IT!
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OH-H! THAT'S DIFFRUNT! I'M AWFUL SHORT O' FUNDS, M'SELF, RIGHT NOW! YOU KNOW HOW 'TIS!
YES — I KNOW! OH, WHAT WILL I EVER DO?
WALT DISNEY

GOSH! SQUINCH JUST WENT BY ON HIS WAY TO CLARABELLE'S! THAT'S EV'RY NIGHT THIS WEEK!
WELL, SHE CERTAINLY IS HAVING THE TIME OF HER LIFE, SO WHY SHOULD WE WORRY?
JUST THE SAME, I STILL THINK HE'S A CROOK!
LAND, ELI! YOU DON'T GIVE A GIRL NO TIME TO HERSELF AT ALL!
SUCH A PURTY GAL WOULDN'T BE ALONE FOR LONG, ANYWAY!
6-14
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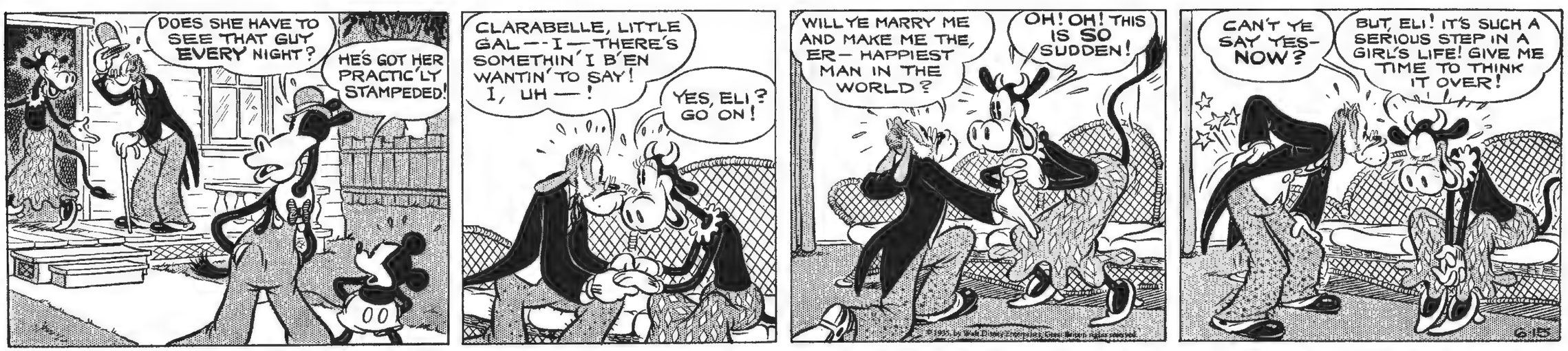
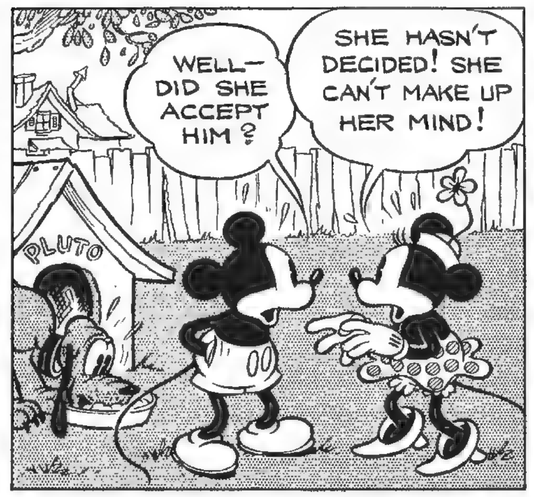
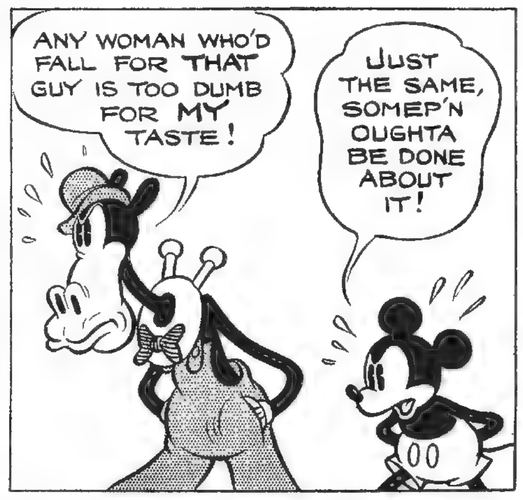
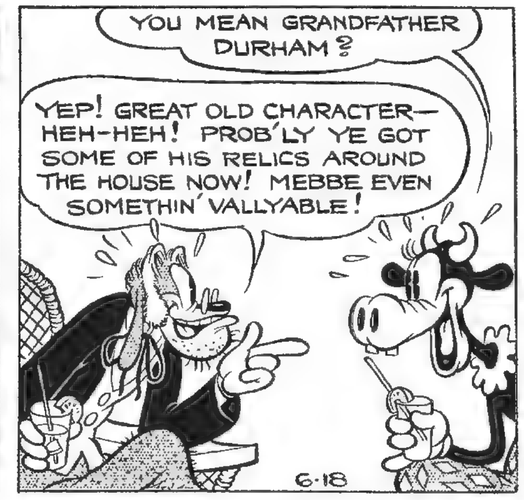
LOVE ME AND THE WO-R-RLD IS M-I-N-E!!
CREAK!
GROAN!


DOES SHE HAVE TO SEE THAT GUY EVERY NIGHT?
HE'S GOT HER PRACTIC'LY STAMPEDED!
CLARABELLE, LITTLE GAL — I — THERE'S SOMETHIN' I B'EN WANTIN' TO SAY! I, UH —!
YES, ELI? GO ON!
WILL YE MARRY ME AND MAKE ME THE, ER — HAPPIEST MAN IN THE WORLD?
OH! OH! THIS IS SO SUDDEN!
CAN'T YE SAY YES-NOW?
BUT, ELI! IT'S SUCH A SERIOUS STEP IN A GIRL'S LIFE! GIVE ME TIME TO THINK IT OVER!
6-15

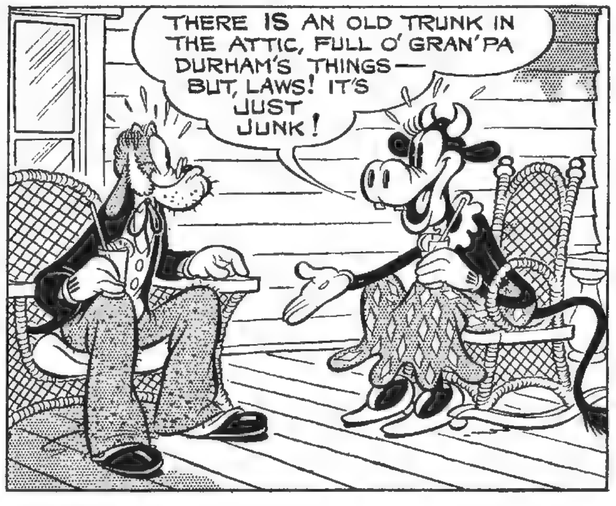


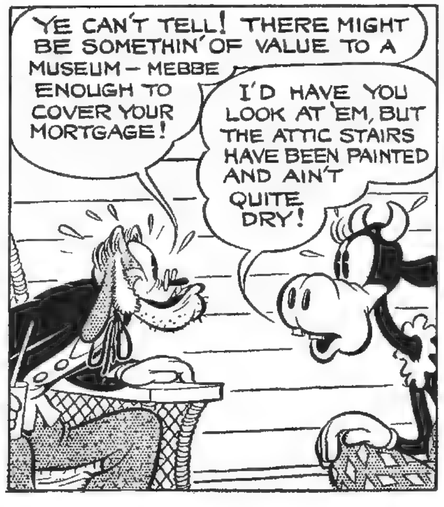


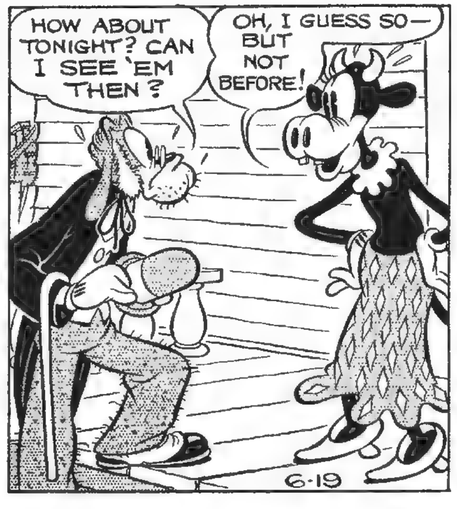


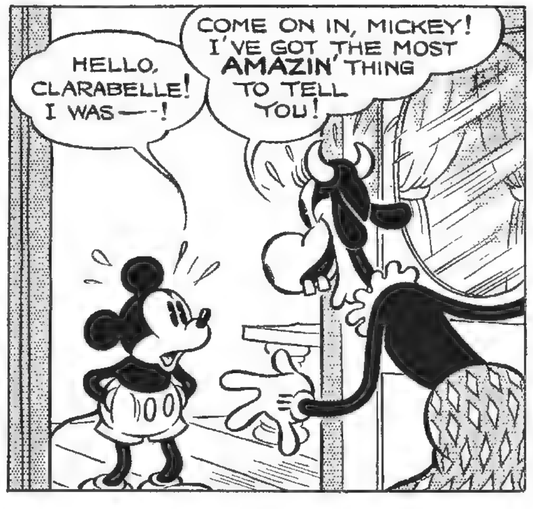
SQUINCH SURPRISES CLARABELLE BY TELLING HER THAT THEIR GRANDFATHERS USED TO BE OLD FRIENDS.

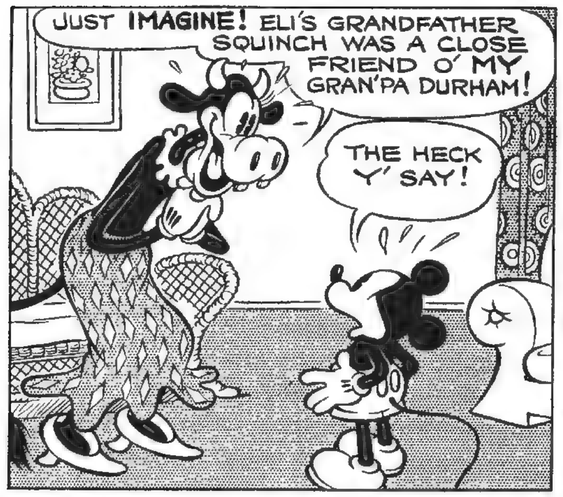
HE ALSO ASKS ABOUT ANY RELICS SHE MIGHT HAVE!

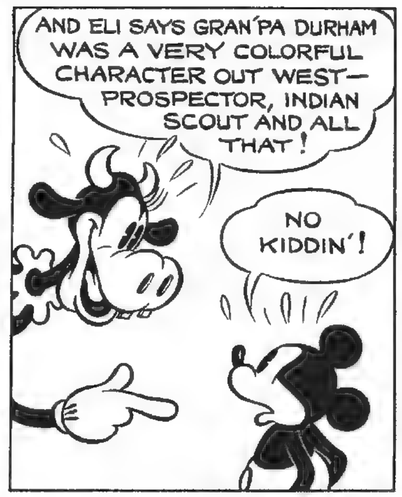


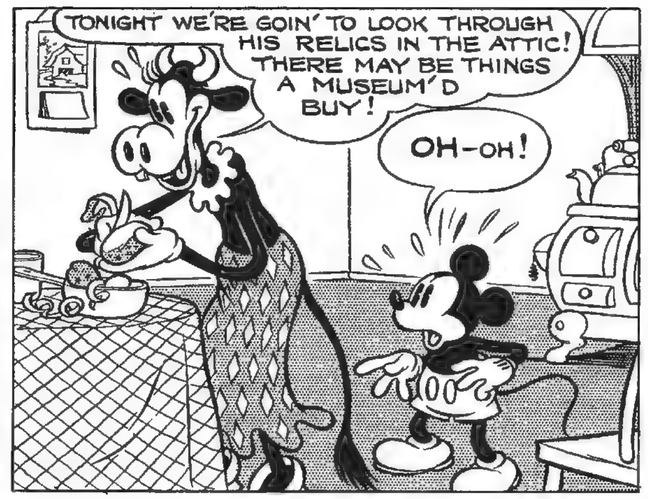







JUST IMAGINE! ELI'S GRANDFATHER SQUINCH WAS A CLOSE FRIEND O' MY GRAN'PA DURHAM!
THE HECK Y' SAY!


AND ELI SAYS GRAN'PA DURHAM WAS A VERY COLORFUL CHARACTER OUT WEST— PROSPECTOR, INDIAN SCOUT AND ALL THAT!
NO KIDDIN'!


TONIGHT WE'RE GOIN' TO LOOK THROUGH HIS RELICS IN THE ATTIC! THERE MAY BE THINGS A MUSEUM'D BUY!
OH-OH!

WHAT DID YOU SAY?
NOTHIN'— JUST OH!
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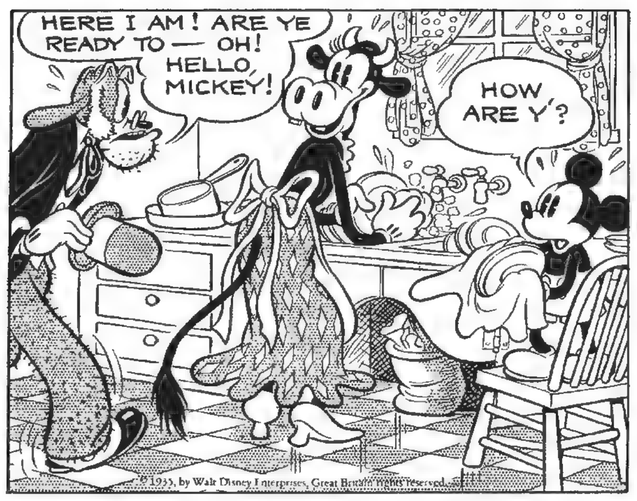
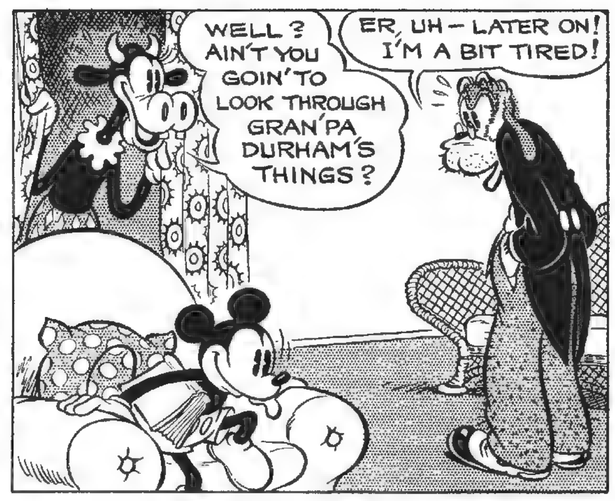
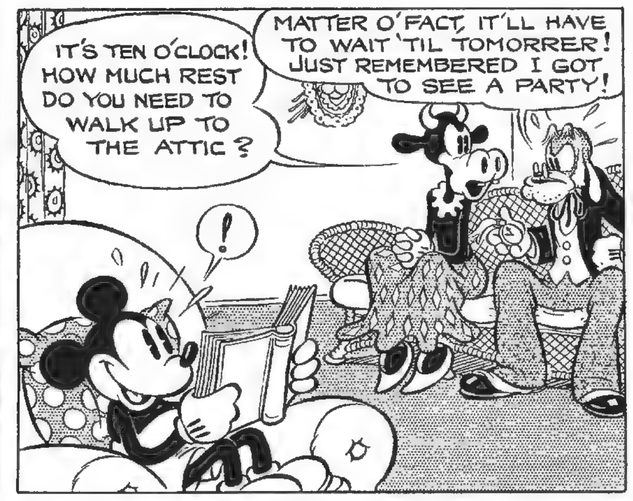
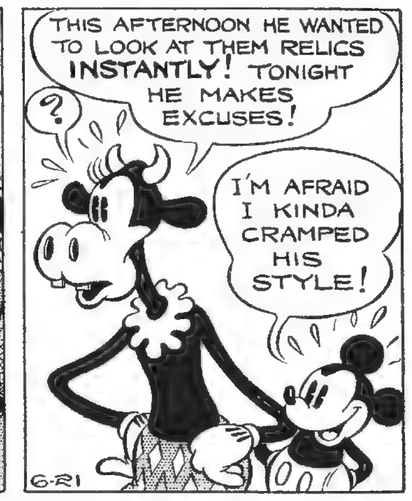
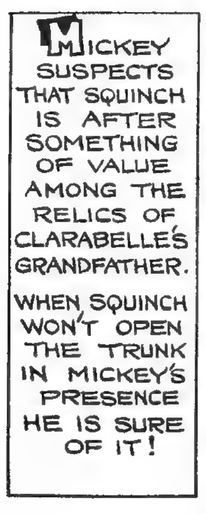
6-20

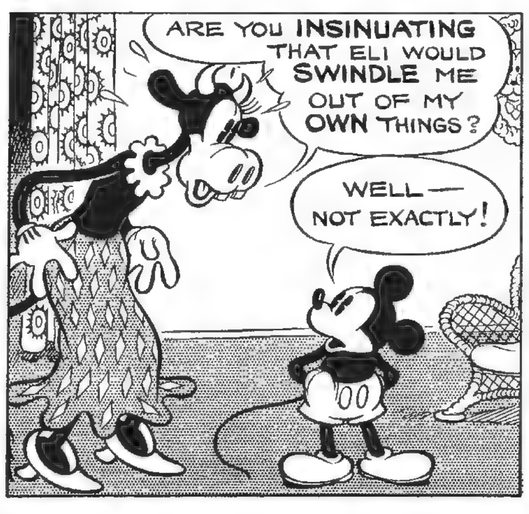

HERE I AM! ARE YE READY TO— OH! HELLO, MICKEY!
HOW ARE Y'?

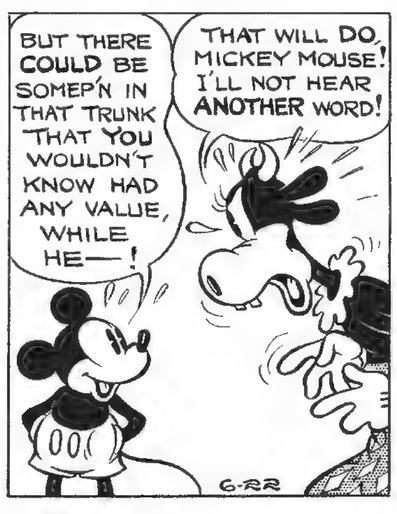

WELL? AIN'T YOU GOIN' TO LOOK THROUGH GRAN'PA DURHAM'S THINGS?
ER, UH— LATER ON! I'M A BIT TIRED!


IT'S TEN O'CLOCK! HOW MUCH REST DO YOU NEED TO WALK UP TO THE ATTIC?
MATTER O' FACT, IT'LL HAVE TO WAIT 'TIL TOMORRER! JUST REMEMBERED I GOT TO SEE A PARTY!
!

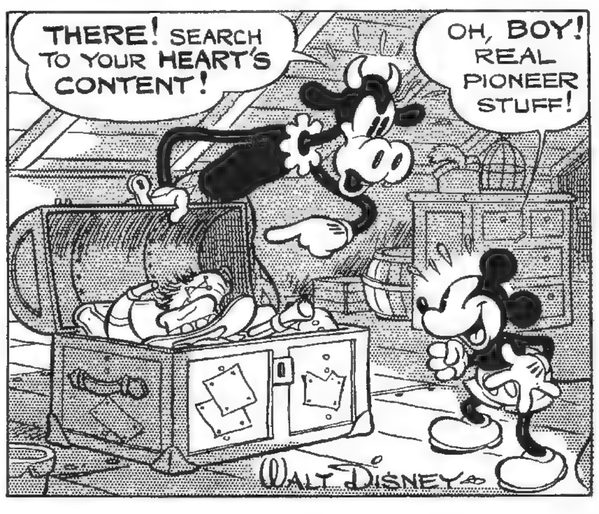

THIS AFTERNOON HE WANTED TO LOOK AT THEM RELICS INSTANTLY! TONIGHT HE MAKES EXCUSES!
?
I'M AFRAID I KINDA CRAMPED HIS STYLE!
6-21

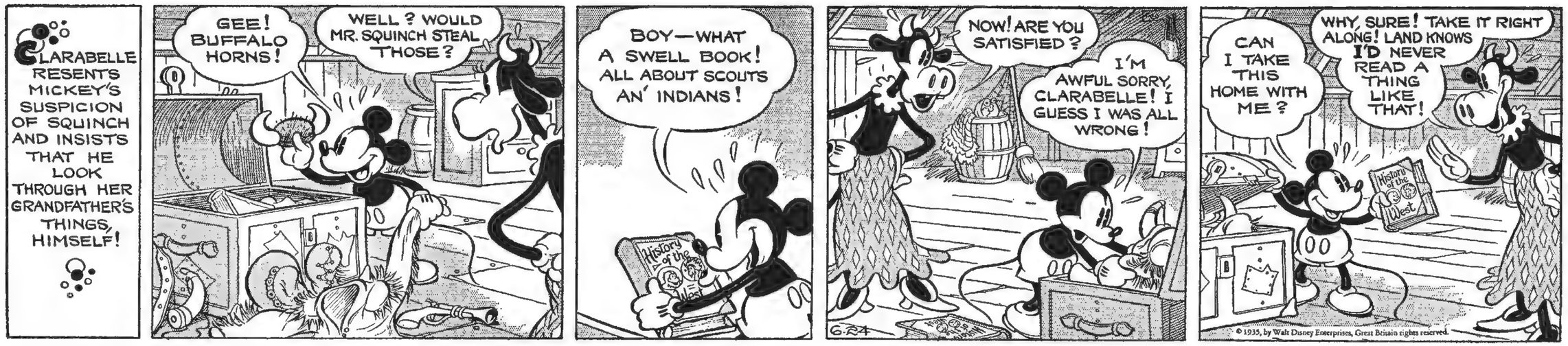

MICKEY SUSPECTS THAT SQUINCH IS AFTER SOMETHING OF VALUE AMONG THE RELICS OF CLARABELLE'S GRANDFATHER.
WHEN SQUINCH WON'T OPEN THE TRUNK IN MICKEY'S PRESENCE HE IS SURE OF IT!


ARE YOU INSINUATING THAT ELI WOULD SWINDLE ME OUT OF MY OWN THINGS?
WELL— NOT EXACTLY!


BUT THERE COULD BE SOMEP'N IN THAT TRUNK THAT YOU WOULDN'T KNOW HAD ANY VALUE, WHILE HE—!
THAT WILL DO, MICKEY MOUSE! I'LL NOT HEAR ANOTHER WORD!
6-22

YOU CAN JUST LOOK IN THAT TRUNK, YOURSELF—AND THEN APOLOGIZE FOR WHAT YOU SAID!
!


THERE! SEARCH TO YOUR HEART'S CONTENT!
OH, BOY! REAL PIONEER STUFF!
WALT DISNEY


CLARABELLE RESENTS MICKEY'S SUSPICION OF SQUINCH AND INSISTS THAT HE LOOK THROUGH HER GRANDFATHER'S THINGS, HIMSELF!
GEE! BUFFALO HORNS!
WELL? WOULD MR. SQUINCH STEAL THOSE?
BOY—WHAT A SWELL BOOK! ALL ABOUT SCOUTS AN' INDIANS!
NOW! ARE YOU SATISFIED?
I'M AWFUL SORRY, CLARABELLE! I GUESS I WAS ALL WRONG!
CAN I TAKE THIS HOME WITH ME?
WHY, SURE! TAKE IT RIGHT ALONG! LAND KNOWS I'D NEVER READ A THING LIKE THAT!
History of the West
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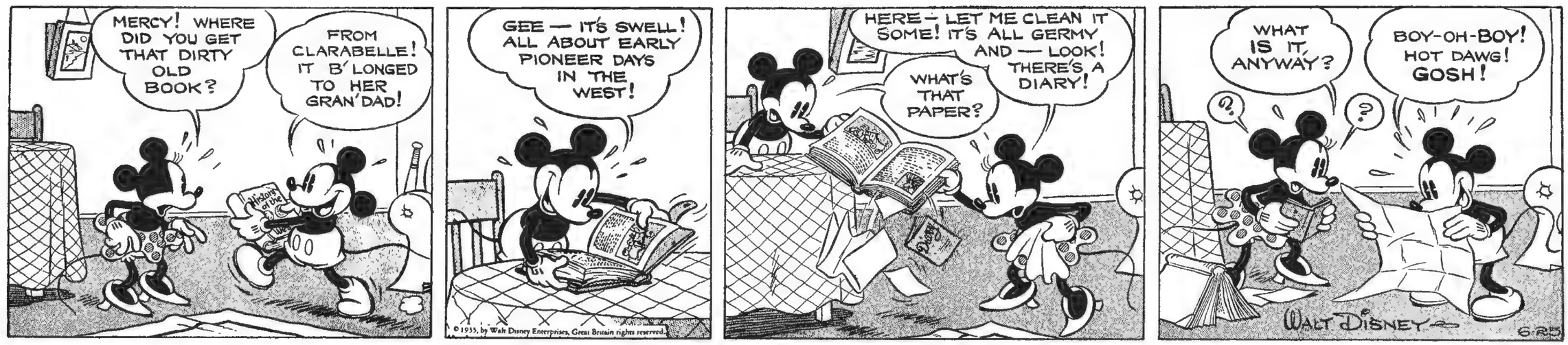
MERCY! WHERE DID YOU GET THAT DIRTY OLD BOOK?
FROM CLARABELLE! IT B'LONGED TO HER GRAN'DAD!
GEE — IT'S SWELL! ALL ABOUT EARLY PIONEER DAYS IN THE WEST!
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HERE — LET ME CLEAN IT SOME! IT'S ALL GERMY AND — LOOK! THERE'S A DIARY!
WHAT'S THAT PAPER?
WHAT IS IT, ANYWAY?
BOY-OH-BOY! HOT DAWG! GOSH!
WALT DISNEY

IN THE LEAVES OF AN OLD BOOK FOUND IN CLARABELLE'S ATTIC, MICKEY DISCOVERS A MAP, LETTERS AND AN OLD DIARY!
BOY! CLARABELLE OUGHTA BE TICKLED PINK!
WHAT'S IT ALL ABOUT— THIS BURIED GOLD BUSINESS?
IT'S A BAG OF GOLD NUGGETS YOUR GRAN'DAD BURIED! THAT CHART TELLS Y'HOW TO FIND IT!
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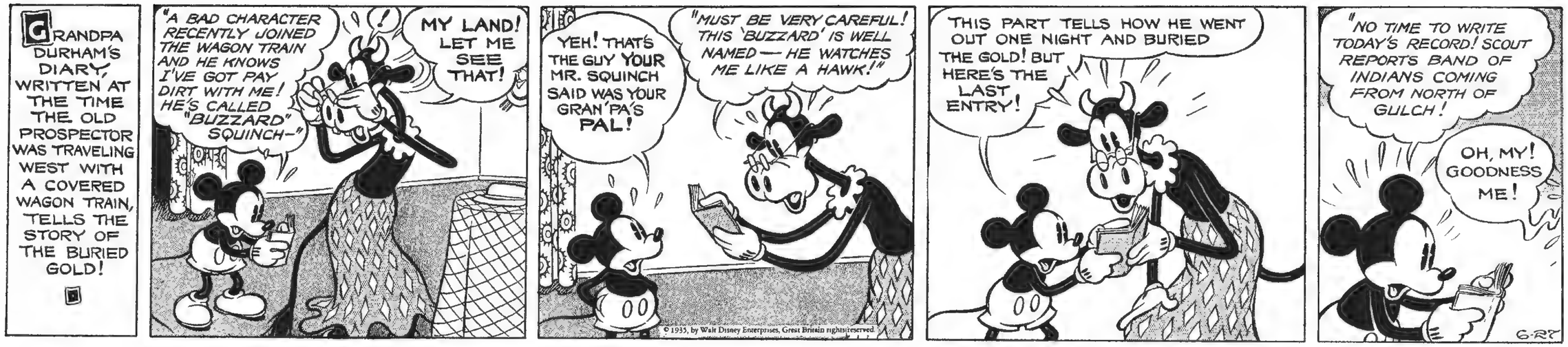
WELL, MY GOODNESS GRACIOUS! MAYBE IT WOULD PAY OFF MY MORTGAGE!
HERE'S SOMEP'N Y' WON'T LIKE SO WELL!
IT'S AN OLD DIARY OF YOUR GRAN'PA DURHAM'S AN' IT EXPLAINS A LOTTA THINGS!


GRANDPA DURHAM'S DIARY, WRITTEN AT THE TIME THE OLD PROSPECTOR WAS TRAVELING WEST WITH A COVERED WAGON TRAIN, TELLS THE STORY OF THE BURIED GOLD!
"A BAD CHARACTER RECENTLY JOINED THE WAGON TRAIN AND HE KNOWS I'VE GOT PAY DIRT WITH ME! HE'S CALLED "BUZZARD" SQUINCH—"
MY LAND! LET ME SEE THAT!
YEH! THAT'S THE GUY YOUR MR. SQUINCH SAID WAS YOUR GRAN'PA'S PAL!
"MUST BE VERY CAREFUL! THIS 'BUZZARD' IS WELL NAMED — HE WATCHES ME LIKE A HAWK!"
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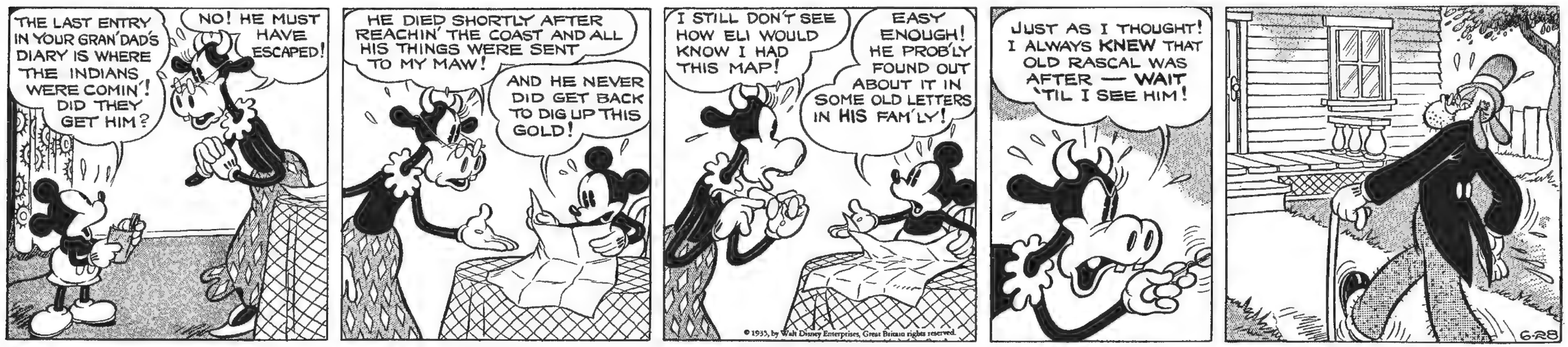
THIS PART TELLS HOW HE WENT OUT ONE NIGHT AND BURIED THE GOLD! BUT HERE'S THE LAST ENTRY!
"NO TIME TO WRITE TODAY'S RECORD! SCOUT REPORTS BAND OF INDIANS COMING FROM NORTH OF GULCH!
OH, MY! GOODNESS ME!
6-27


THE LAST ENTRY IN YOUR GRAN'DAD'S DIARY IS WHERE THE INDIANS WERE COMIN'! DID THEY GET HIM?
NO! HE MUST HAVE ESCAPED!
HE DIED SHORTLY AFTER REACHIN' THE COAST AND ALL HIS THINGS WERE SENT TO MY MAW!
AND HE NEVER DID GET BACK TO DIG UP THIS GOLD!
I STILL DON'T SEE HOW ELI WOULD KNOW I HAD THIS MAP!
EASY ENOUGH! HE PROB'LY FOUND OUT ABOUT IT IN SOME OLD LETTERS IN HIS FAM'LY!
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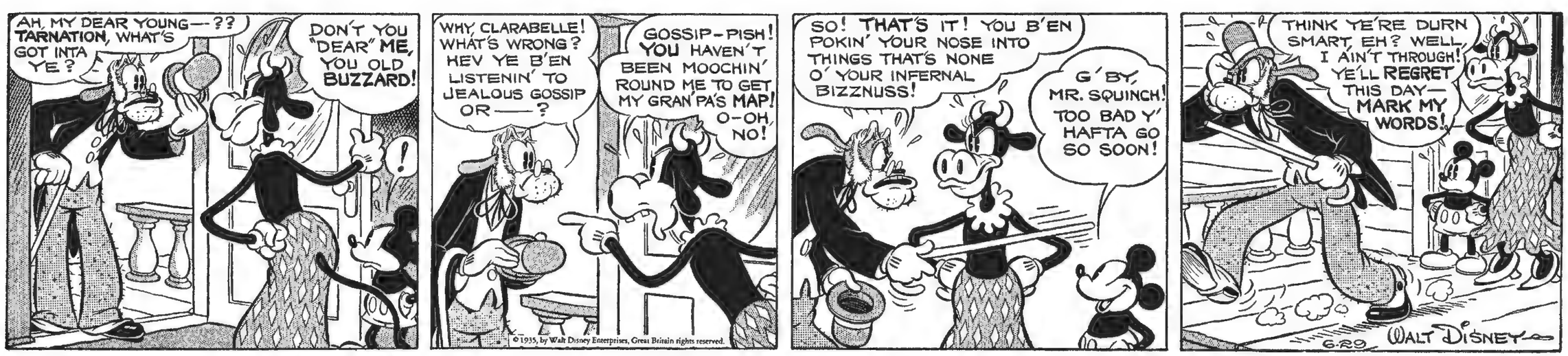
JUST AS I THOUGHT! I ALWAYS KNEW THAT OLD RASCAL WAS AFTER — WAIT 'TIL I SEE HIM!
6-28


AH, MY DEAR YOUNG—?? TARNATION, WHAT'S GOT INTA YE?
DON'T YOU "DEAR" ME, YOU OLD BUZZARD!
WHY, CLARABELLE! WHAT'S WRONG? HEV YE B'EN LISTENIN' TO JEALOUS GOSSIP OR——?
GOSSIP-PISH! YOU HAVEN'T BEEN MOOCHIN' ROUND ME TO GET MY GRAN'PA'S MAP! O-OH, NO!
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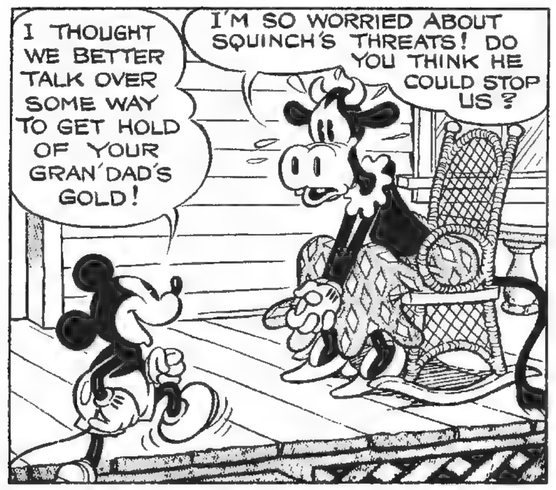
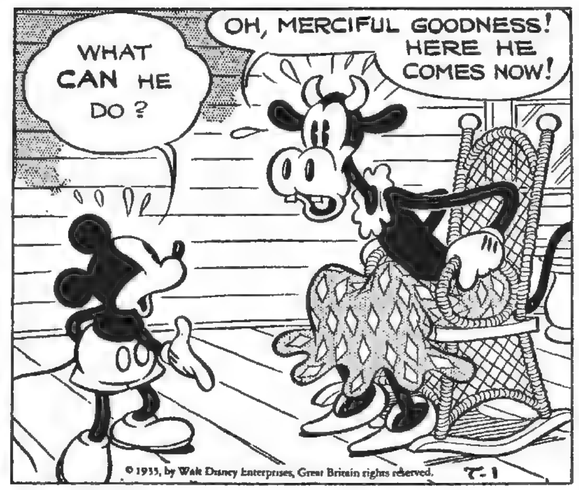
SO! THAT'S IT! YOU B'EN POKIN' YOUR NOSE INTO THINGS THAT'S NONE O' YOUR INFERNAL BIZZNUSS!
G'BY, MR. SQUINCH! TOO BAD Y' HAFTA GO SO SOON!
THINK YE'RE DURN SMART, EH? WELL, I AIN'T THROUGH! YE'LL REGRET THIS DAY— MARK MY WORDS!
6-29
WALT DISNEY


I THOUGHT WE BETTER TALK OVER SOME WAY TO GET HOLD OF YOUR GRAN'DAD'S GOLD!
I'M SO WORRIED ABOUT SQUINCH'S THREATS! DO YOU THINK HE COULD STOP US?


WHAT CAN HE DO?
OH, MERCIFUL GOODNESS! HERE HE COMES NOW!
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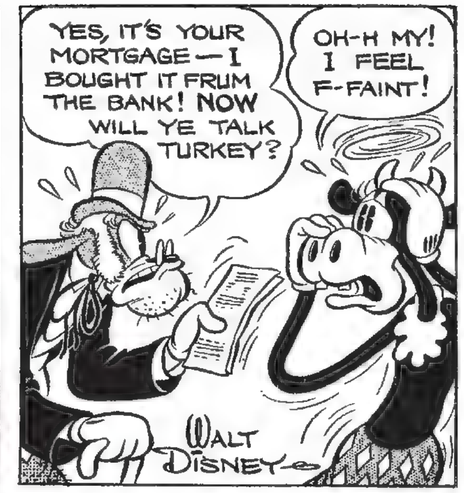
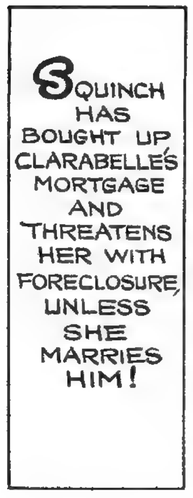
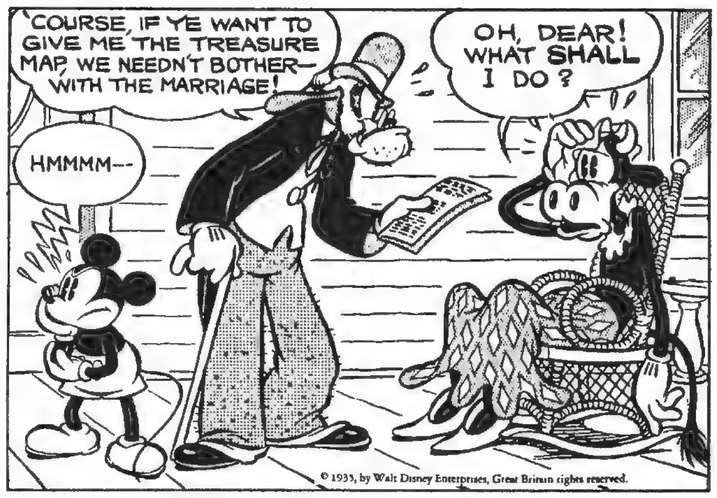
T-1

GET OFF MY PROPERTY— THIS INSTANT!
YOUR PROPERTY? YE WON'T HEV NO PROPERTY— WHEN THIS COMES DUE!


YES, IT'S YOUR MORTGAGE—I BOUGHT IT FRUM THE BANK! NOW WILL YE TALK TURKEY?
OH-H MY! I FEEL F-FAINT!
WALT DISNEY


SQUINCH HAS BOUGHT UP CLARABELLE'S MORTGAGE AND THREATENS HER WITH FORECLOSURE, UNLESS SHE MARRIES HIM!


'COURSE, IF YE WANT TO GIVE ME THE TREASURE MAP, WE NEEDN'T BOTHER— WITH THE MARRIAGE!
HMMMM--
OH, DEAR! WHAT SHALL I DO?
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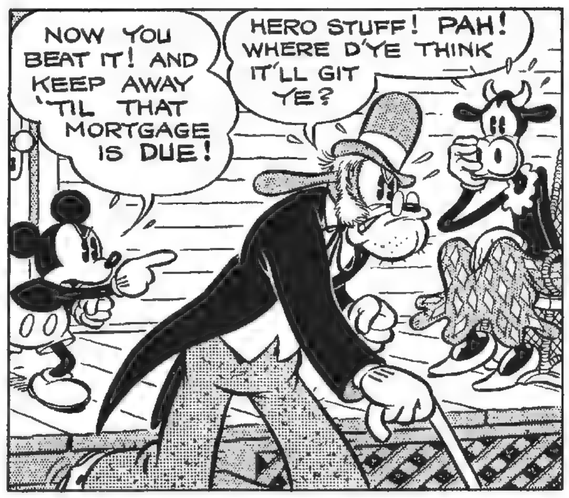
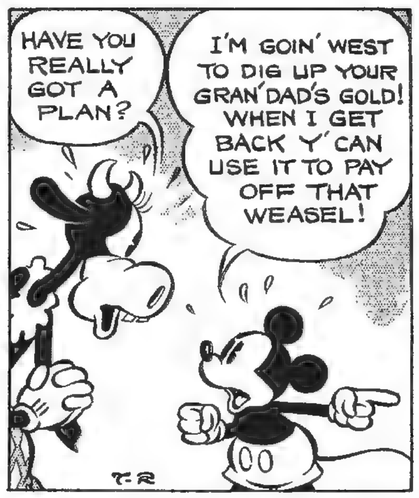
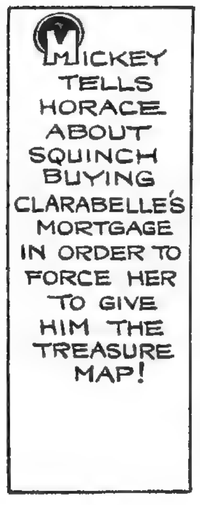
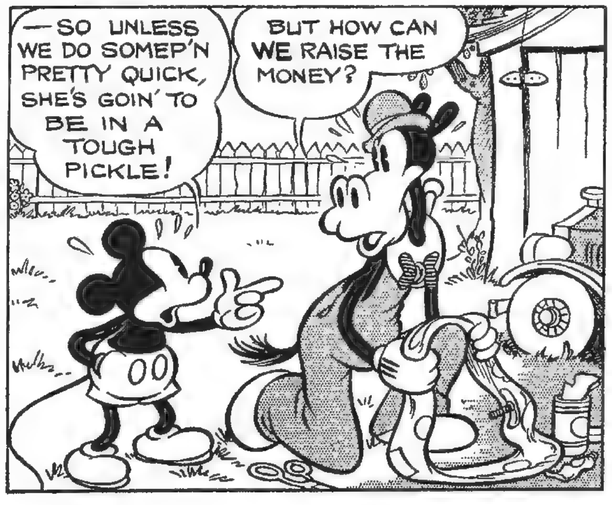
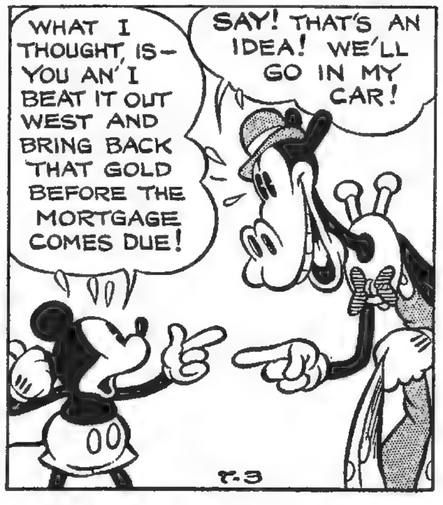
DON'T GIVE IN AN INCH, CLARABELLE! LET ME HANDLE THIS FOR YOU!

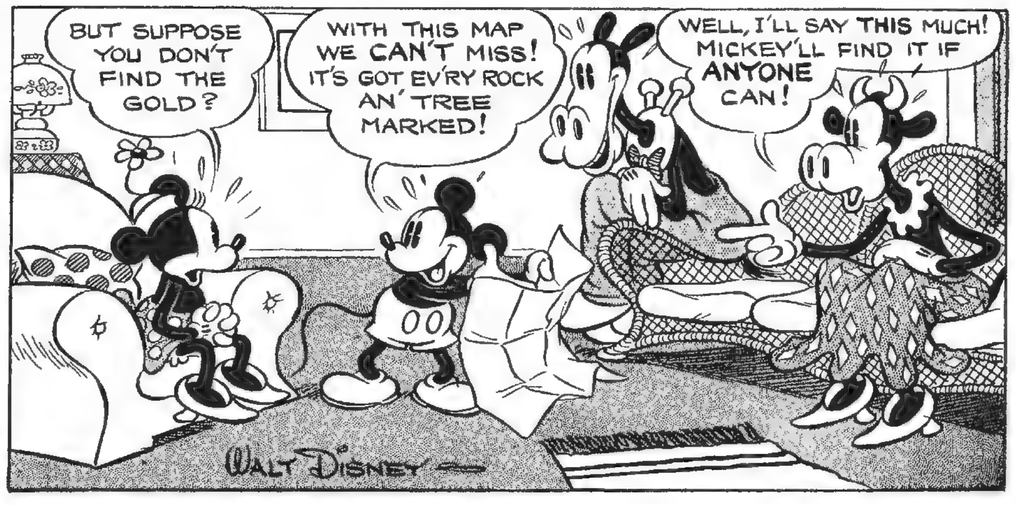

NOW YOU BEAT IT! AND KEEP AWAY 'TIL THAT MORTGAGE IS DUE!
HERO STUFF! PAH! WHERE D'YE THINK IT'LL GIT YE?

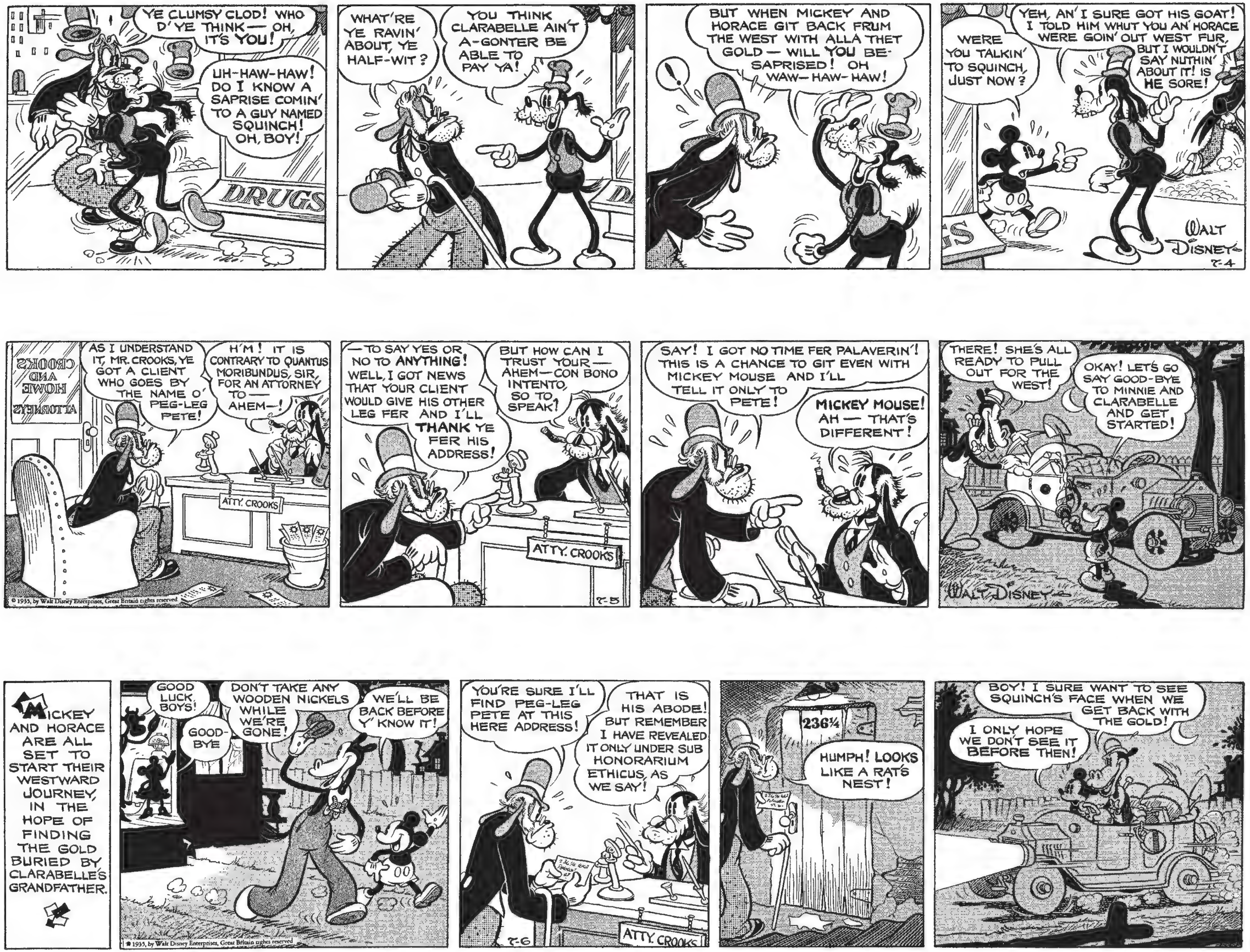

HAVE YOU REALLY GOT A PLAN?
I'M GOIN' WEST TO DIG UP YOUR GRAN'DAD'S GOLD! WHEN I GET BACK Y'CAN USE IT TO PAY OFF THAT WEASEL!


MICKEY TELLS HORACE ABOUT SQUINCH BUYING CLARABELLE'S MORTGAGE IN ORDER TO FORCE HER TO GIVE HIM THE TREASURE MAP!

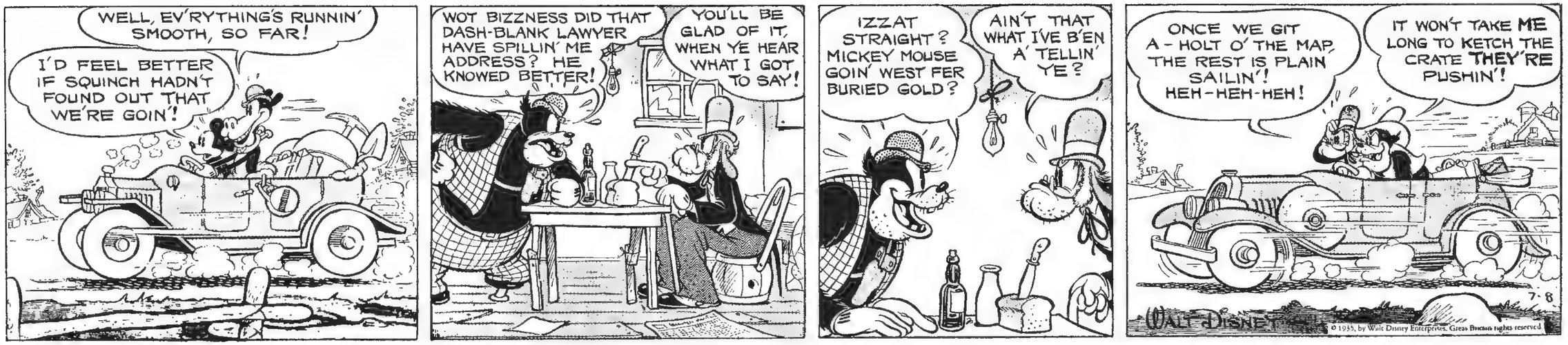

—SO UNLESS WE DO SOMEP'N PRETTY QUICK, SHE'S GOIN' TO BE IN A TOUGH PICKLE!
BUT HOW CAN WE RAISE THE MONEY?


WHAT I THOUGHT, IS— YOU AN' I BEAT IT OUT WEST AND BRING BACK THAT GOLD BEFORE THE MORTGAGE COMES DUE!
SAY! THAT'S AN IDEA! WE'LL GO IN MY CAR!
T-3


BUT SUPPOSE YOU DON'T FIND THE GOLD?
WITH THIS MAP WE CAN'T MISS! IT'S GOT EV'RY ROCK AN' TREE MARKED!
WELL, I'LL SAY THIS MUCH! MICKEY'LL FIND IT IF ANYONE CAN!
WALT DISNEY



186. RACE FOR RICHES


WELL, EV'RYTHING'S RUNNIN' SMOOTH, SO FAR!
I'D FEEL BETTER IF SQUINCH HADN'T FOUND OUT THAT WE'RE GOIN'!
WOT BIZZNESS DID THAT DASH-BLANK LAWYER HAVE SPILLIN' ME ADDRESS? HE KNOWED BETTER!
YOU'LL BE GLAD OF IT, WHEN YE HEAR WHAT I GOT TO SAY!
IZZAT STRAIGHT? MICKEY MOUSE GOIN' WEST FER BURIED GOLD?
AIN'T THAT WHAT I'VE B'EN A' TELLIN' YE?
ONCE WE GIT A-HOLT O' THE MAP, THE REST IS PLAIN SAILIN'! HEH-HEH-HEH!
IT WON'T TAKE ME LONG TO KETCH THE CRATE THEY'RE PUSHIN'!
7-8
WALT DISNEY
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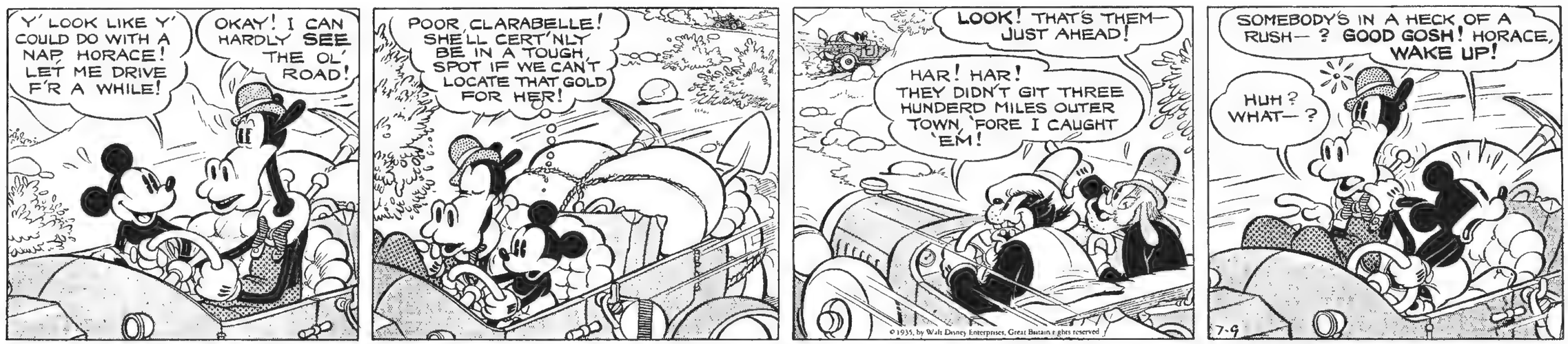
Y' LOOK LIKE Y' COULD DO WITH A NAP, HORACE! LET ME DRIVE F'R A WHILE!
OKAY! I CAN HARDLY SEE THE OL' ROAD!
POOR CLARABELLE! SHE'LL CERT'NLY BE IN A TOUGH SPOT IF WE CAN'T LOCATE THAT GOLD FOR HER!
LOOK! THAT'S THEM— JUST AHEAD!
HAR! HAR! THEY DIDN'T GIT THREE HUNDERD MILES OUTER TOWN 'FORE I CAUGHT 'EM!
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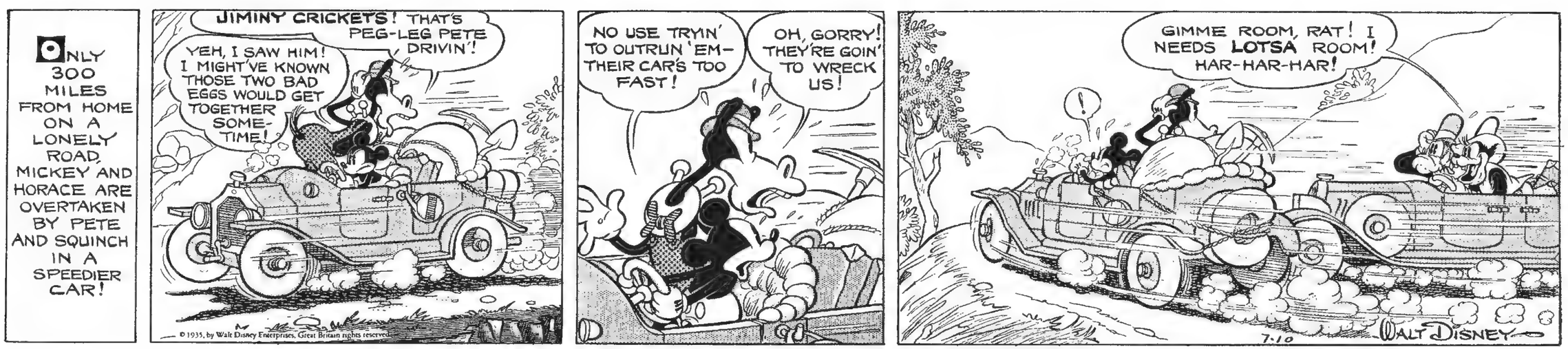
SOMEBODY'S IN A HECK OF A RUSH— ? GOOD GOSH! HORACE, WAKE UP!
HUH? WHAT— ?
7-9


ONLY 300 MILES FROM HOME ON A LONELY ROAD, MICKEY AND HORACE ARE OVERTAKEN BY PETE AND SQUINCH IN A SPEEDIER CAR!
JIMINY CRICKETS! THAT'S PEG-LEG PETE DRIVIN'!
YEH, I SAW HIM! I MIGHT'VE KNOWN THOSE TWO BAD EGGS WOULD GET TOGETHER SOME-TIME!
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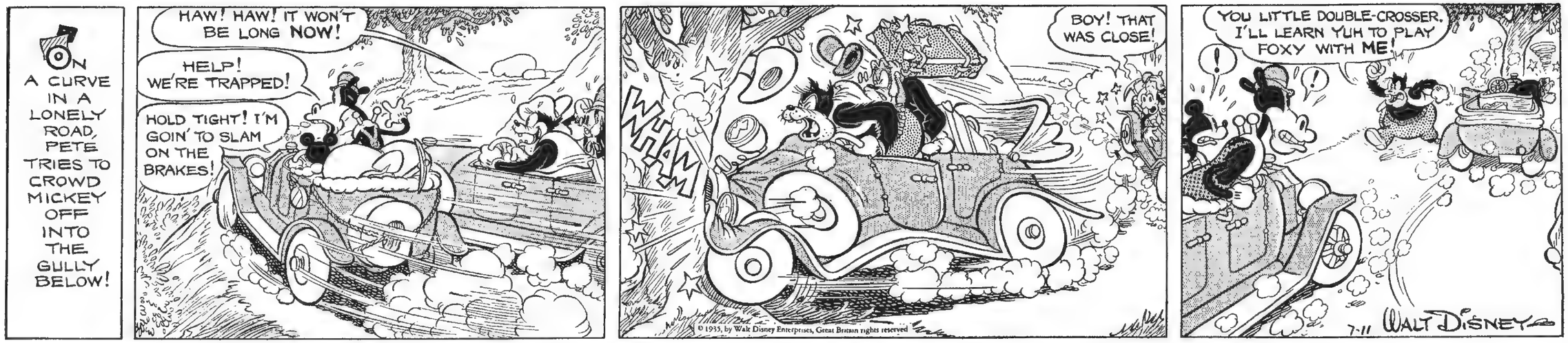
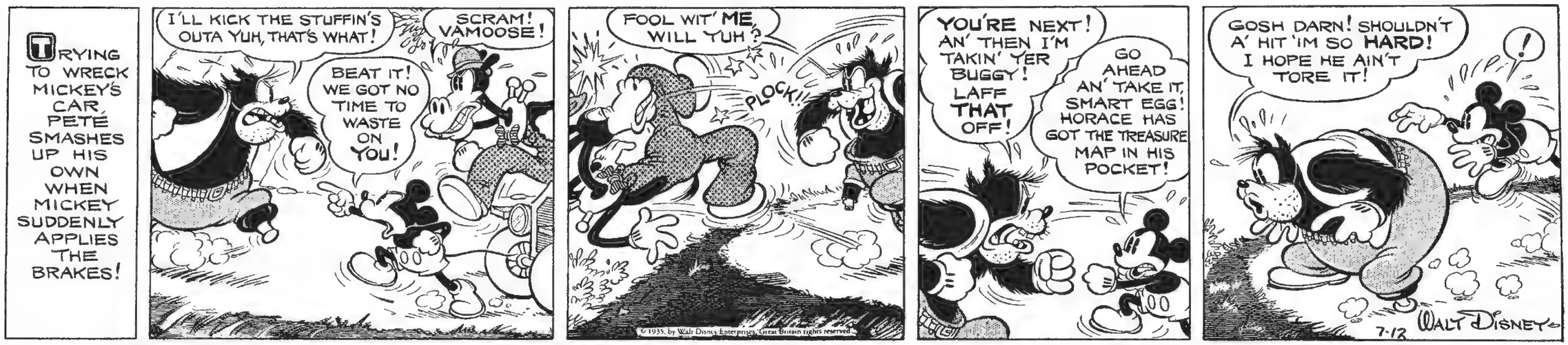
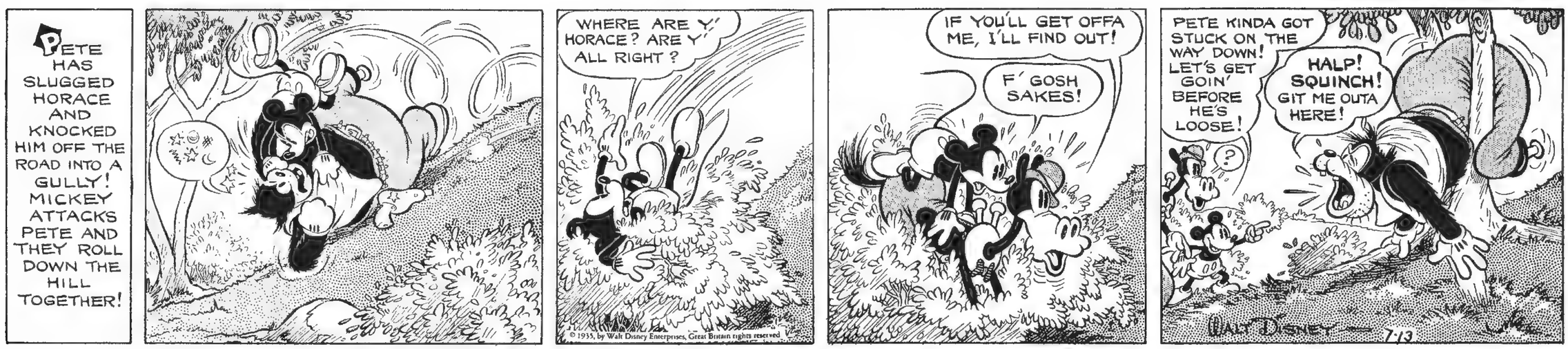
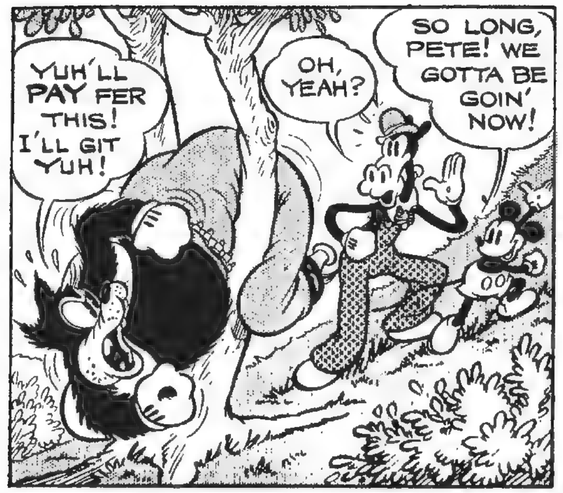
NO USE TRYIN' TO OUTRUN 'EM— THEIR CAR'S TOO FAST!
OH, GORRY! THEY'RE GOIN' TO WRECK US!
GIMME ROOM, RAT! I NEEDS LOTSA ROOM! HAR-HAR-HAR!
!
7-10
WALT DISNEY

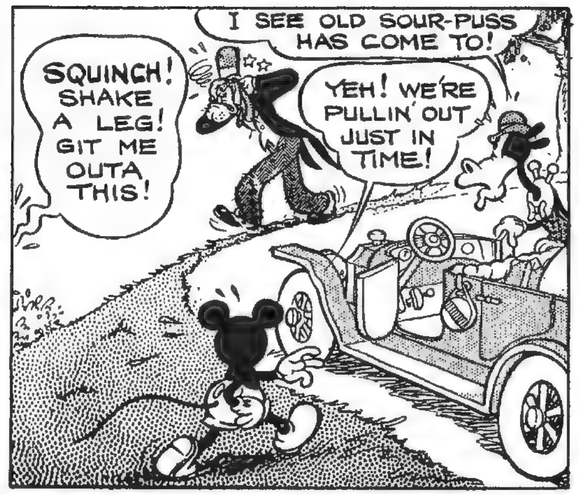


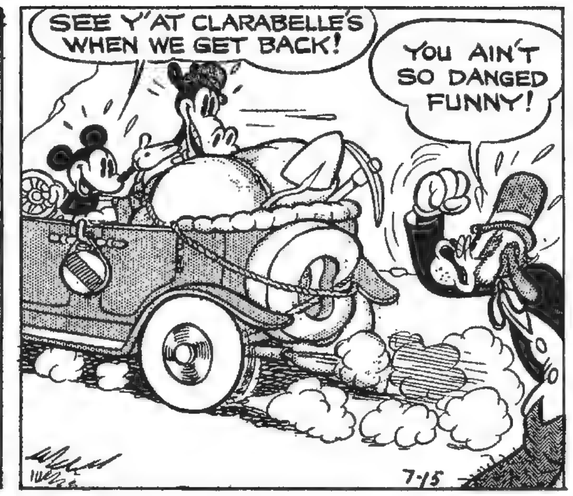


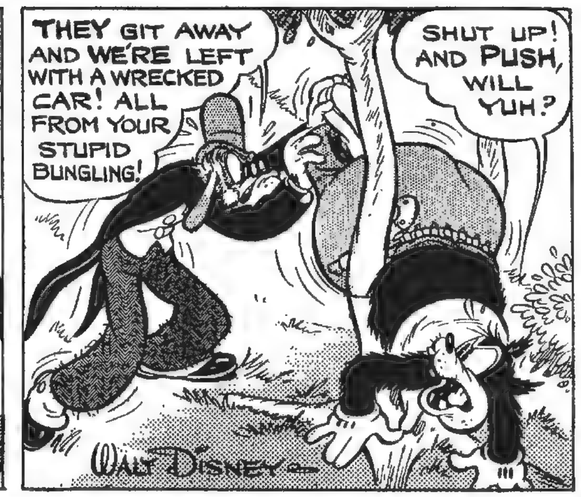


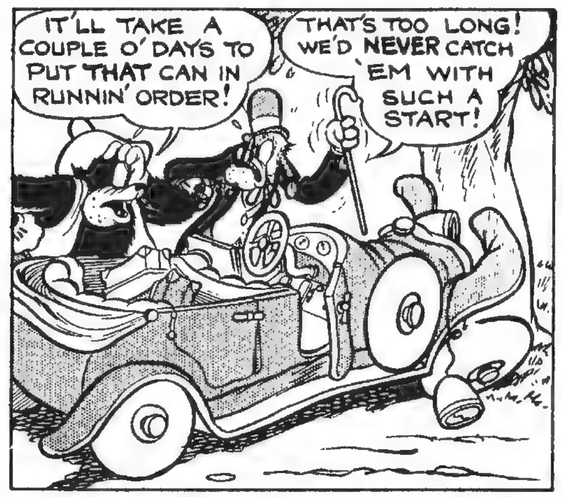
188. RACE FOR RICHES

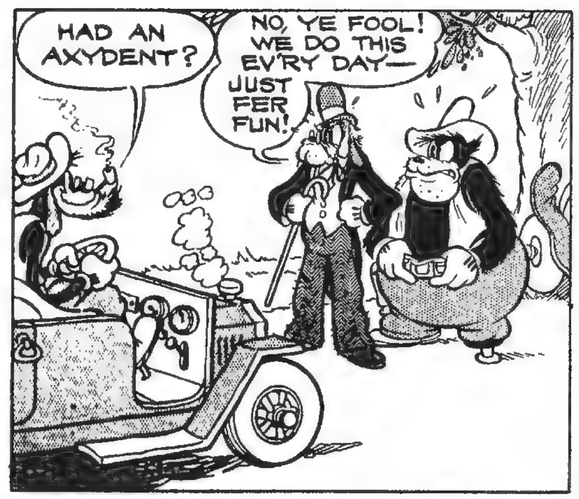

YUH'LL PAY FER THIS! I'LL GIT YUH!
OH, YEAH?
SO LONG, PETE! WE GOTTA BE GOIN' NOW!

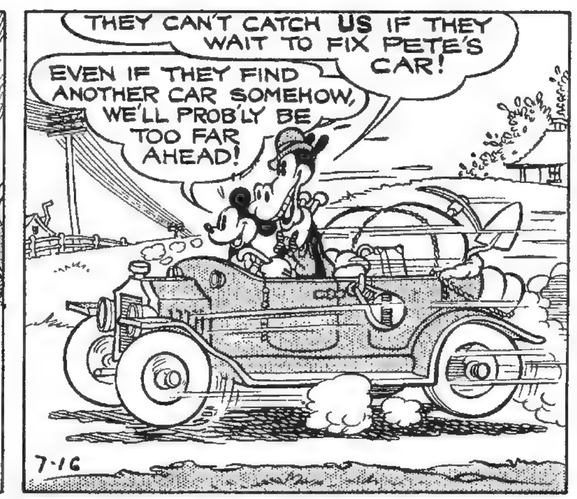

SQUINCH! SHAKE A LEG! GIT ME OUTA THIS!
I SEE OLD SOUR-PUSS HAS COME TO!
YEH! WE'RE PULLIN' OUT JUST IN TIME!


SEE Y'AT CLARABELLE'S WHEN WE GET BACK!
YOU AIN'T SO DANGED FUNNY!
7-15

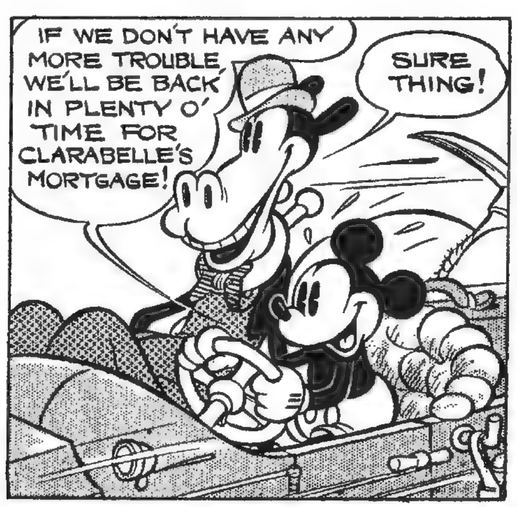

THEY GIT AWAY AND WE'RE LEFT WITH A WRECKED CAR! ALL FROM YOUR STUPID BUNGLING!
SHUT UP! AND PUSH, WILL YUH?
WALT DISNEY

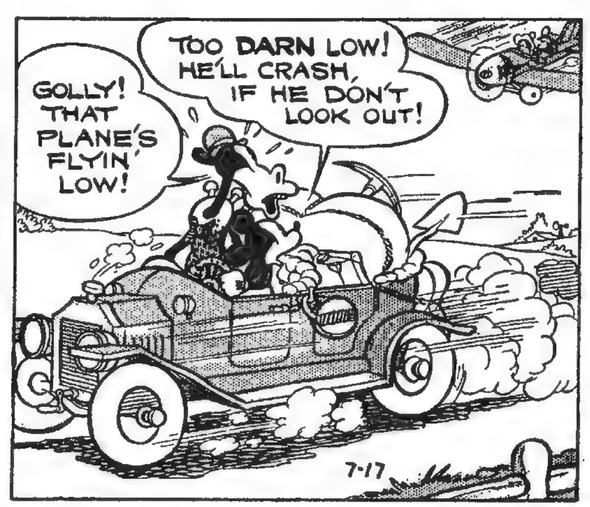

IT'LL TAKE A COUPLE O' DAYS TO PUT THAT CAN IN RUNNIN' ORDER!
THAT'S TOO LONG! WE'D NEVER CATCH 'EM WITH SUCH A START!

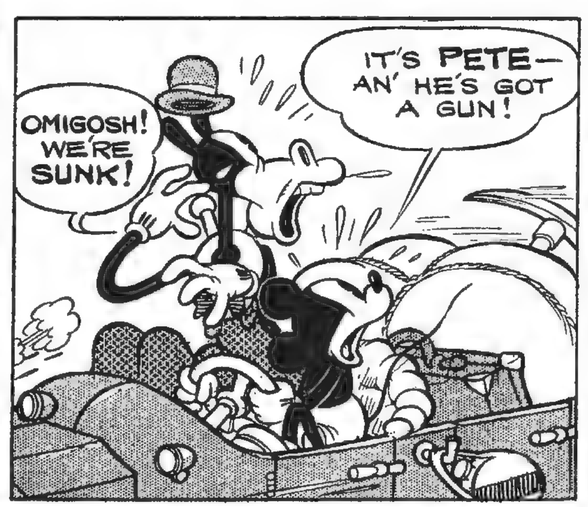

HAD AN AXYDENT?
NO, YE FOOL! WE DO THIS EV'RY DAY— JUST FER FUN!

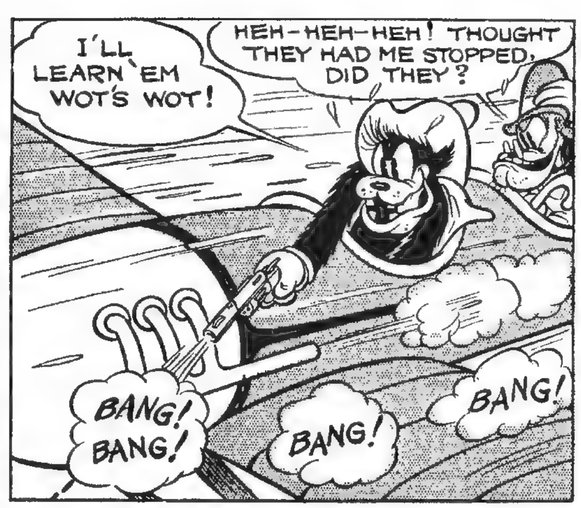

THEY CAN'T CATCH US IF THEY WAIT TO FIX PETE'S CAR!
EVEN IF THEY FIND ANOTHER CAR SOMEHOW, WE'LL PROB'LY BE TOO FAR AHEAD!
7-16

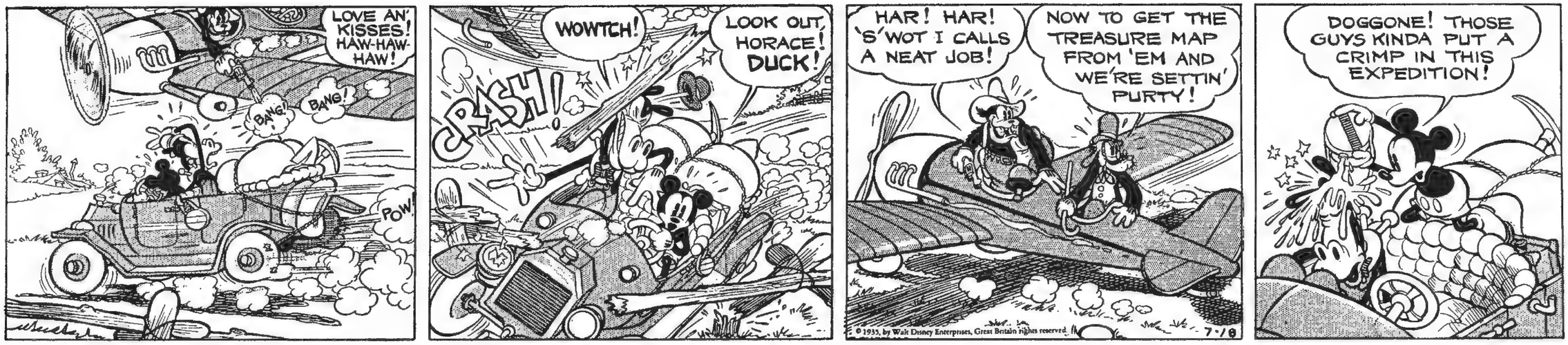
IF YE'RE IN SECH A HURRY, LIKE YE SAY, I C'UD TAKE YE TO THE AIRPORT! THEY RENT AIRYPLANES!
BY GUM! THAT'S JUST WHAT WE'LL DO!
CHUG! CHUG!
POP! POP! POP!
WALT DISNEY


IF WE DON'T HAVE ANY MORE TROUBLE, WE'LL BE BACK IN PLENTY O' TIME FOR CLARABELLE'S MORTGAGE!
SURE THING!


GOLLY! THAT PLANE'S FLYIN' LOW!
TOO DARN LOW! HE'LL CRASH, IF HE DON'T LOOK OUT!
7-17


OMIGOSH! WE'RE SUNK!
IT'S PETE— AN' HE'S GOT A GUN!


I'LL LEARN 'EM WOT'S WOT!
HEH-HEH-HEH! THOUGHT THEY HAD ME STOPPED, DID THEY?
BANG! BANG!
BANG!
BANG!


LOVE AN' KISSES! HAW-HAW-HAW!
BANG!
BANG!
POW!
WOWTCH!
LOOK OUT, HORACE! DUCK!
CRASH!
HAR! HAR! 'S'WOT I CALLS A NEAT JOB!
NOW TO GET THE TREASURE MAP FROM 'EM AND WE'RE SETTIN' PURTY!
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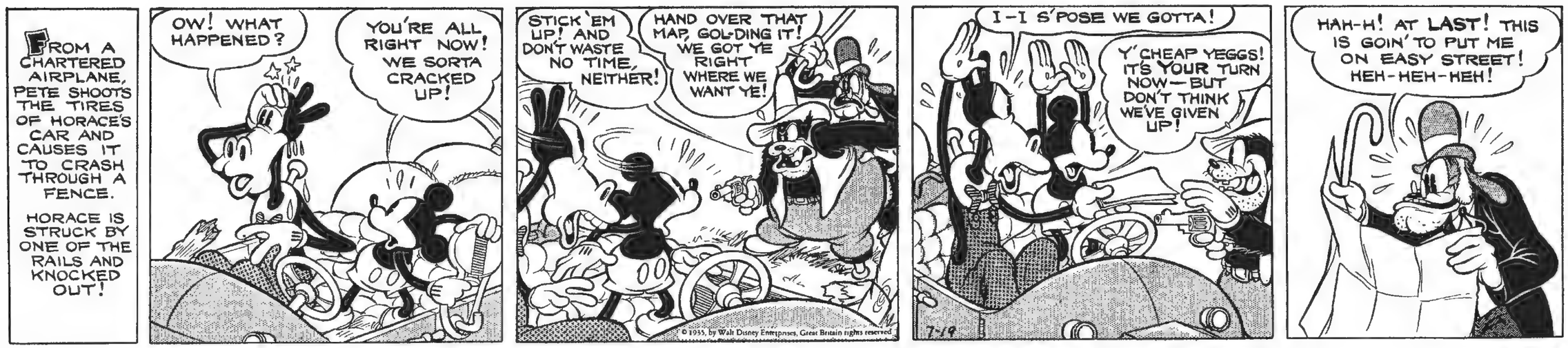
7-18
DOGGONE! THOSE GUYS KINDA PUT A CRIMP IN THIS EXPEDITION!


FROM A CHARTERED AIRPLANE, PETE SHOOTS THE TIRES OF HORACE'S CAR AND CAUSES IT TO CRASH THROUGH A FENCE.
HORACE IS STRUCK BY ONE OF THE RAILS AND KNOCKED OUT!
OW! WHAT HAPPENED?
YOU'RE ALL RIGHT NOW! WE SORTA CRACKED UP!
STICK 'EM UP! AND DON'T WASTE NO TIME, NEITHER!
HAND OVER THAT MAP, GOL-DING IT! WE GOT YE RIGHT WHERE WE WANT YE!
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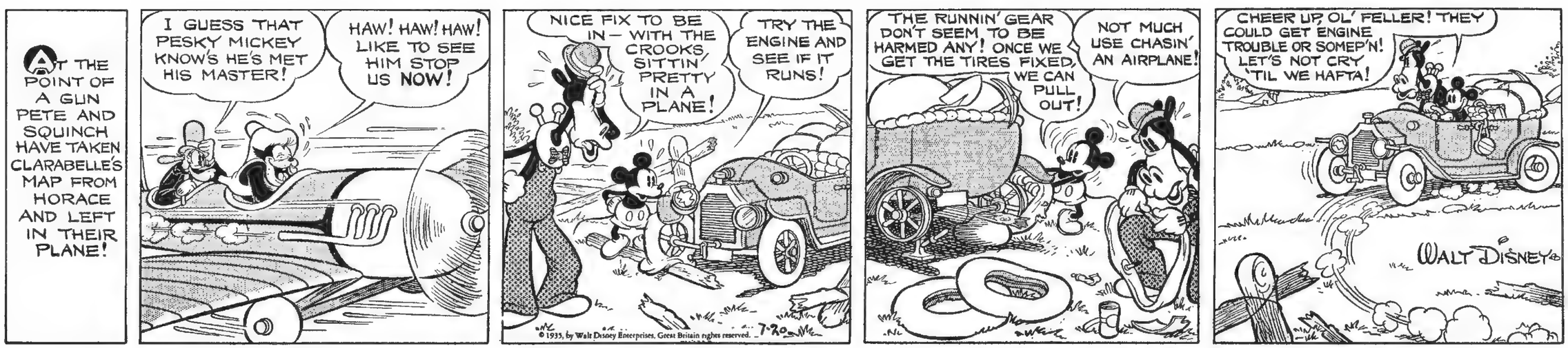
I-I S'POSE WE GOTTA!
Y'CHEAP YEGGS! IT'S YOUR TURN NOW—BUT DON'T THINK WE'VE GIVEN UP!
7-19
HAH-H! AT LAST! THIS IS GOIN' TO PUT ME ON EASY STREET! HEH-HEH-HEH!


AT THE POINT OF A GUN PETE AND SQUINCH HAVE TAKEN CLARABELLE'S MAP FROM HORACE AND LEFT IN THEIR PLANE!
I GUESS THAT PESKY MICKEY KNOW'S HE'S MET HIS MASTER!
HAW! HAW! HAW! LIKE TO SEE HIM STOP US NOW!
NICE FIX TO BE IN— WITH THE CROOKS, SITTIN' PRETTY IN A PLANE!
TRY THE ENGINE AND SEE IF IT RUNS!
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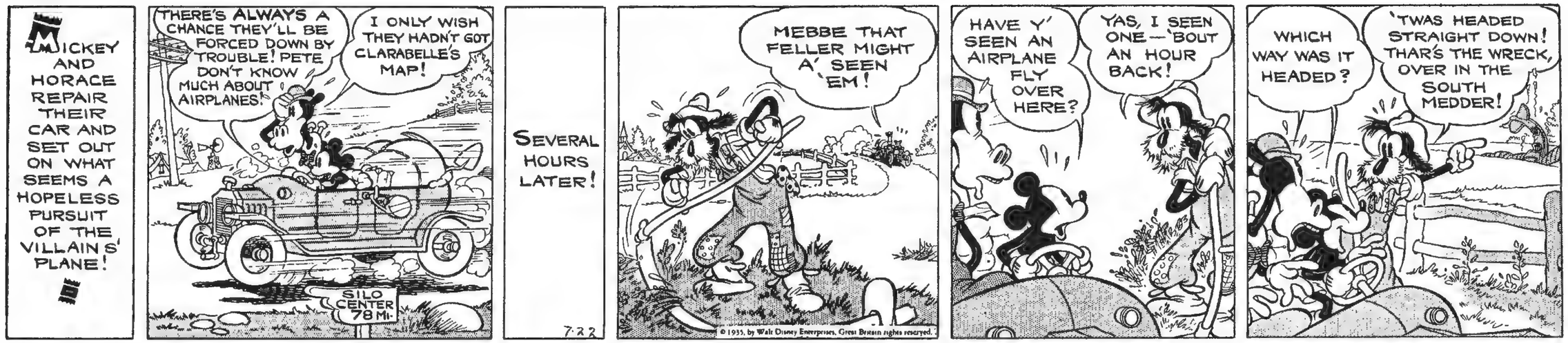
7-20
THE RUNNIN' GEAR DON'T SEEM TO BE HARMED ANY! ONCE WE GET THE TIRES FIXED, WE CAN PULL OUT!
NOT MUCH USE CHASIN' AN AIRPLANE!
CHEER UP, OL' FELLER! THEY COULD GET ENGINE TROUBLE OR SOMEP'N! LET'S NOT CRY 'TIL WE HAFTA!
WALT DISNEY


MICKEY AND HORACE REPAIR THEIR CAR AND SET OUT ON WHAT SEEMS A HOPELESS PURSUIT OF THE VILLAIN'S PLANE!
THERE'S ALWAYS A CHANCE THEY'LL BE FORCED DOWN BY TROUBLE! PETE DON'T KNOW MUCH ABOUT AIRPLANES!
I ONLY WISH THEY HADN'T GOT CLARABELLE'S MAP!
SILO CENTER 78 MI.
SEVERAL HOURS LATER!
7-22
MEBBE THAT FELLER MIGHT A' SEEN 'EM!
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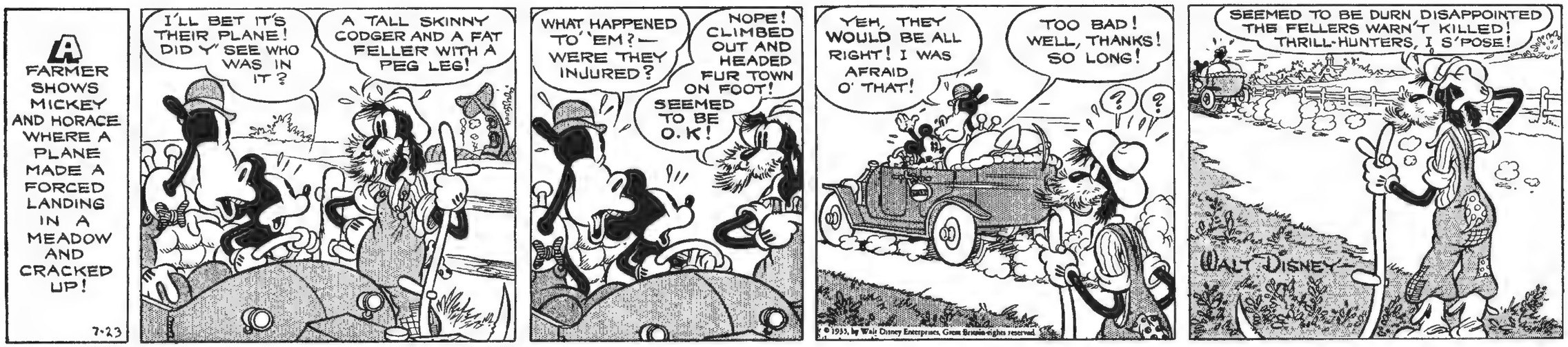
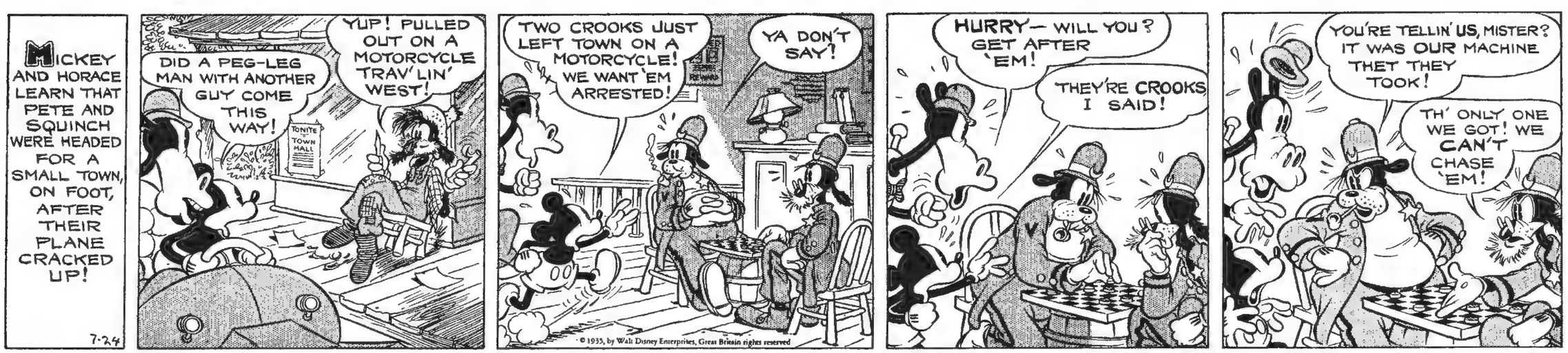
HAVE Y' SEEN AN AIRPLANE FLY OVER HERE?
YAS, I SEEN ONE — 'BOUT AN HOUR BACK!
WHICH WAY WAS IT HEADED?
'TWAS HEADED STRAIGHT DOWN! THAR'S THE WRECK, OVER IN THE SOUTH MEDDER!


A FARMER SHOWS MICKEY AND HORACE WHERE A PLANE MADE A FORCED LANDING IN A MEADOW AND CRACKED UP!
7-23
I'LL BET IT'S THEIR PLANE! DID Y' SEE WHO WAS IN IT?
A TALL SKINNY CODGER AND A FAT FELLER WITH A PEG LEG!
WHAT HAPPENED TO 'EM? — WERE THEY INJURED?
NOPE! CLIMBED OUT AND HEADED FUR TOWN ON FOOT! SEEMED TO BE O.K!
YEH, THEY WOULD BE ALL RIGHT! I WAS AFRAID O' THAT!
TOO BAD! WELL, THANKS! SO LONG!
?
?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
SEEMED TO BE DURN DISAPPOINTED THE FELLERS WARN'T KILLED! THRILL-HUNTERS, I S'POSE!
WALT DISNEY


MICKEY AND HORACE LEARN THAT PETE AND SQUINCH WERE HEADED FOR A SMALL TOWN, ON FOOT, AFTER THEIR PLANE CRACKED UP!
7-24
DID A PEG-LEG MAN WITH ANOTHER GUY COME THIS WAY!
YUP! PULLED OUT ON A MOTORCYCLE TRAV'LIN' WEST!
TONITE TOWN HALL
TWO CROOKS JUST LEFT TOWN ON A MOTORCYCLE! WE WANT 'EM ARRESTED!
YA DON'T SAY!
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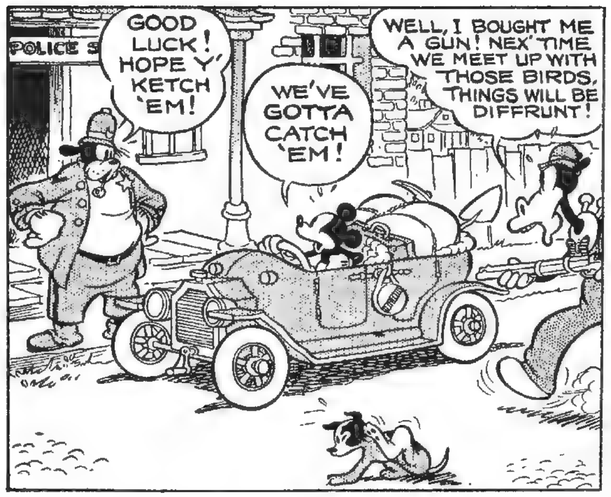
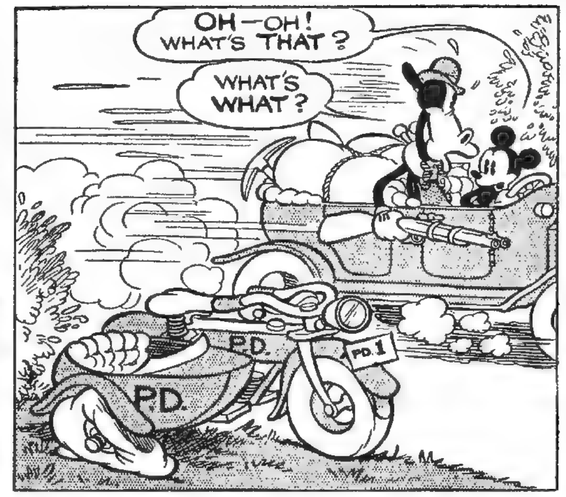
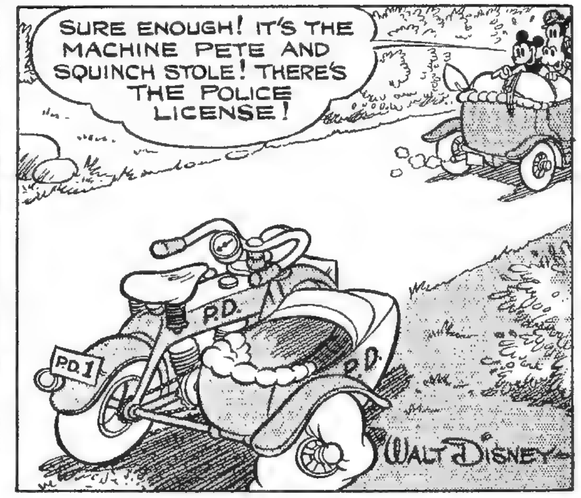
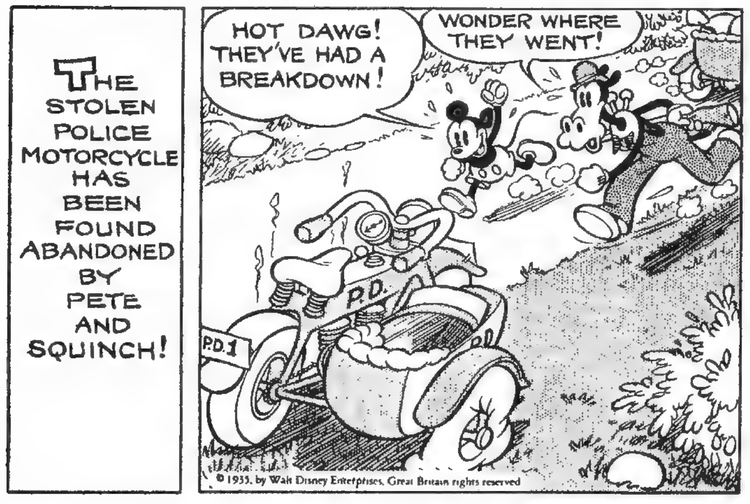
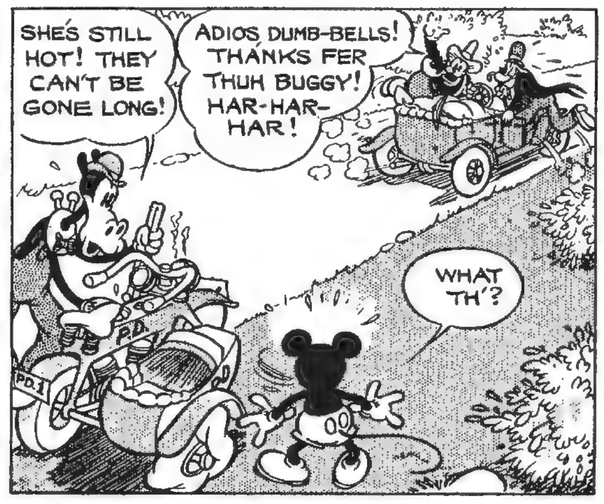
HURRY — WILL YOU? GET AFTER 'EM!
THEY'RE CROOKS, I SAID!
YOU'RE TELLIN' US, MISTER? IT WAS OUR MACHINE THET THEY TOOK!
TH' ONLY ONE WE GOT! WE CAN'T CHASE 'EM!

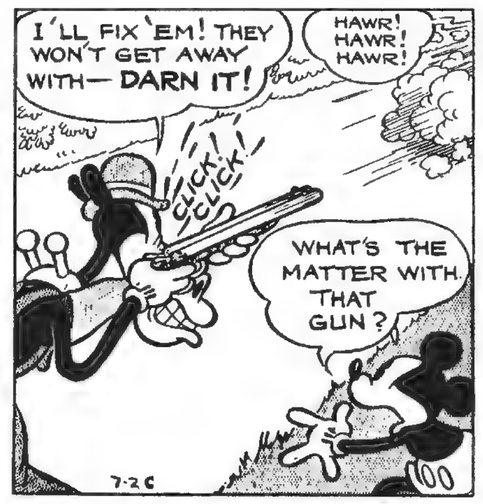


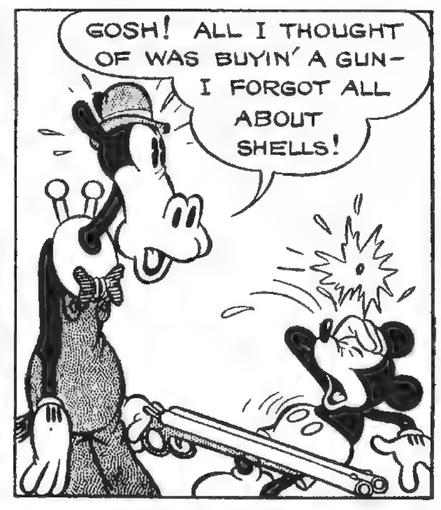


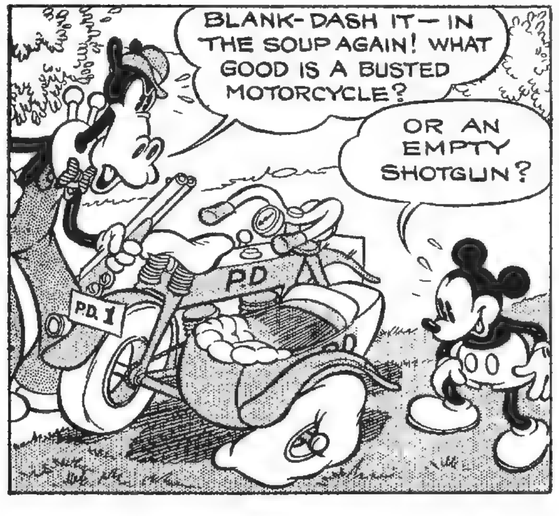


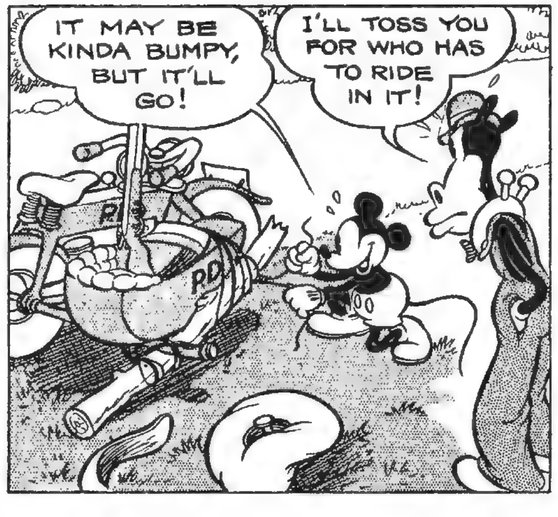


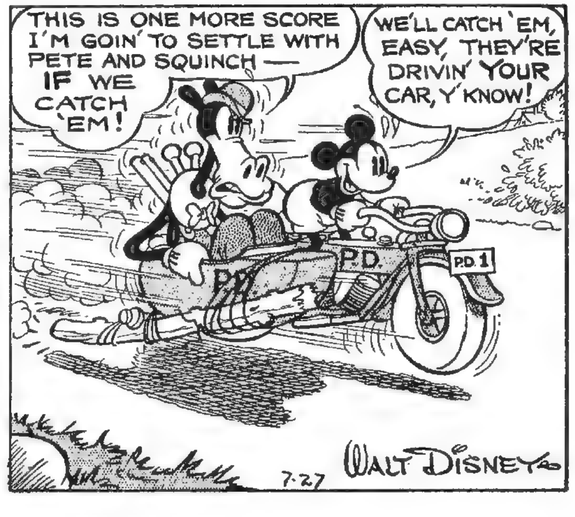




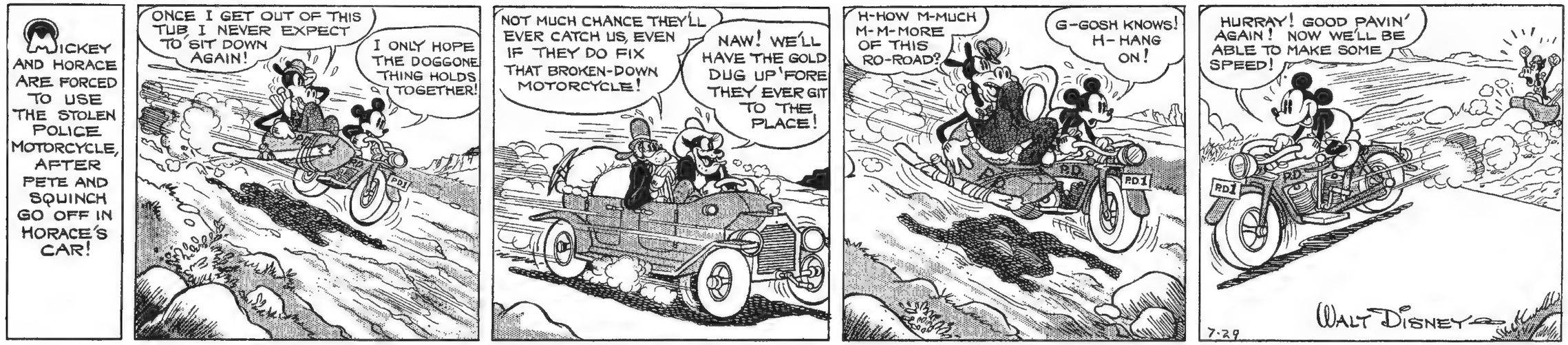


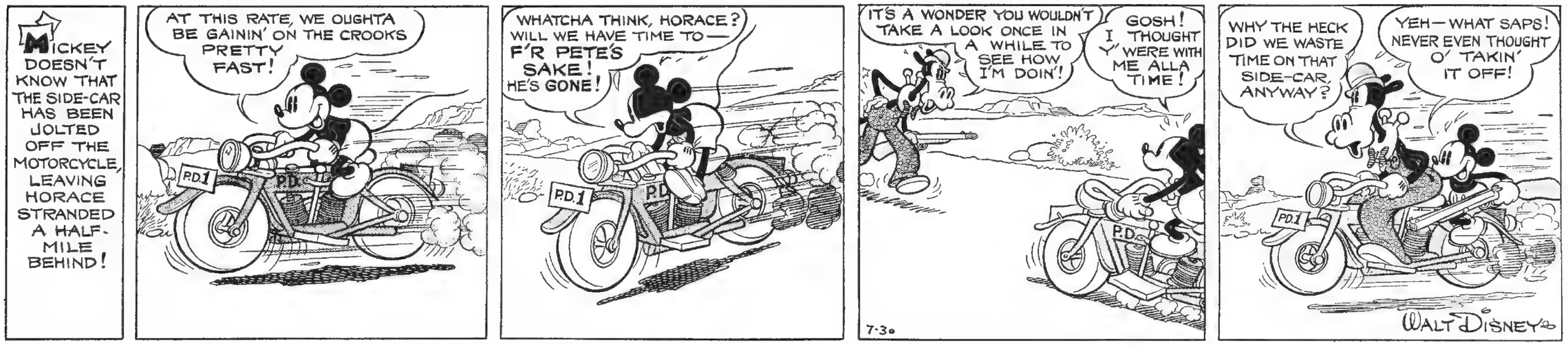


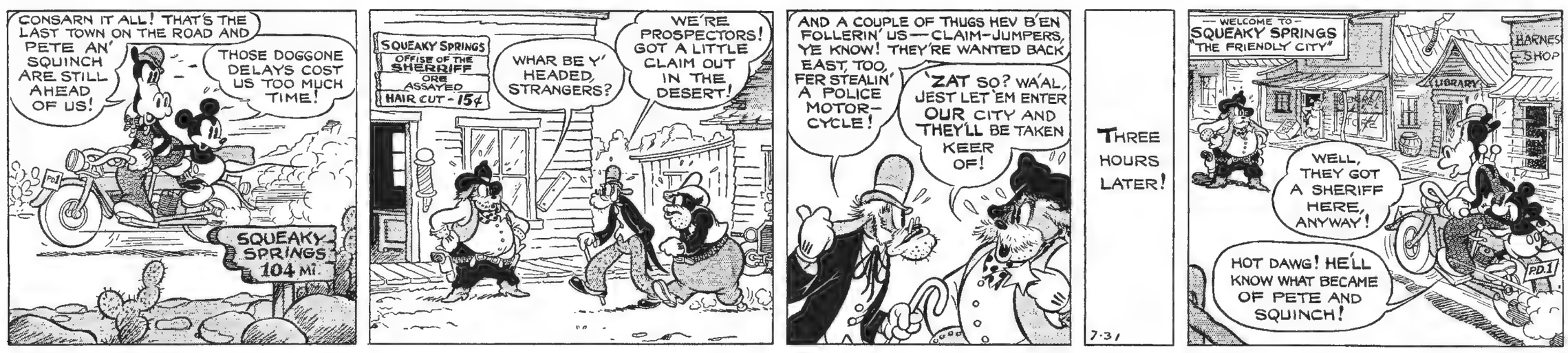


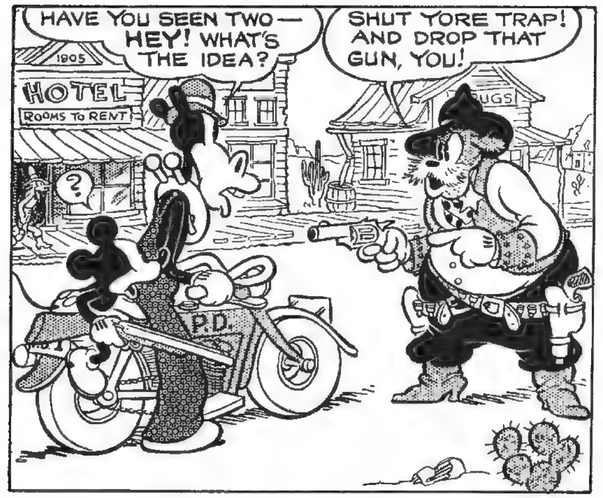


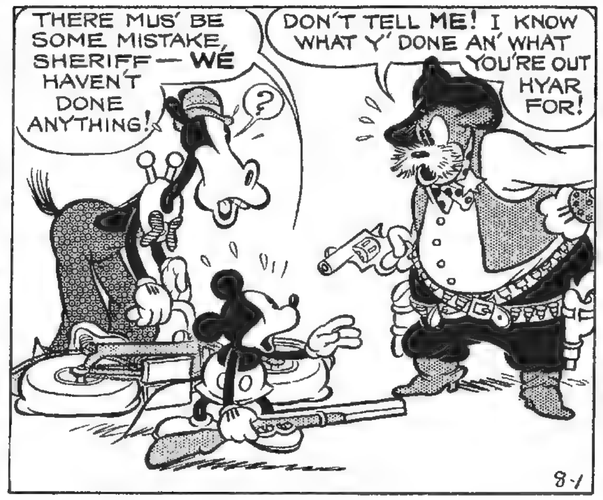
192. RACE FOR RICHES

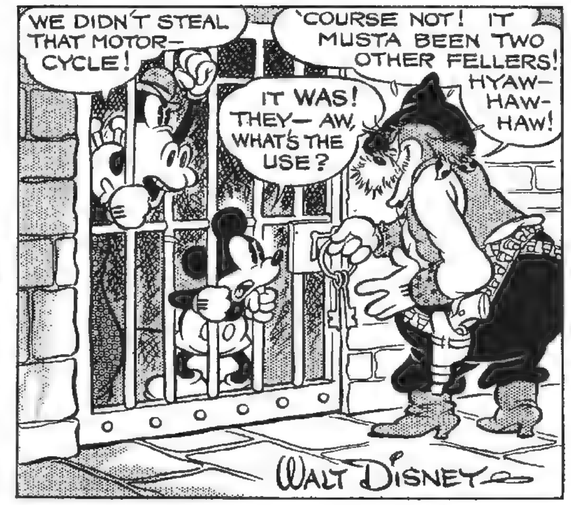

MICKEY AND HORACE ARE FORCED TO USE THE STOLEN POLICE MOTORCYCLE, AFTER PETE AND SQUINCH GO OFF IN HORACE'S CAR!
ONCE I GET OUT OF THIS TUB, I NEVER EXPECT TO SIT DOWN AGAIN!
I ONLY HOPE THE DOGGONE THING HOLDS TOGETHER!
NOT MUCH CHANCE THEY'LL EVER CATCH US, EVEN IF THEY DO FIX THAT BROKEN-DOWN MOTORCYCLE!
NAW! WE'LL HAVE THE GOLD DUG UP 'FORE THEY EVER GIT TO THE PLACE!
H-HOW M-MUCH M-M-MORE OF THIS RO-ROAD?
G-GOSH KNOWS! H-HANG ON!
HURRAY! GOOD PAVIN' AGAIN! NOW WE'LL BE ABLE TO MAKE SOME SPEED!
P.D.1
7-29
WALT DISNEY

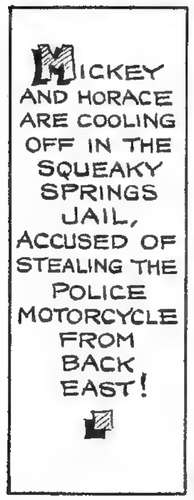

MICKEY DOESN'T KNOW THAT THE SIDE-CAR HAS BEEN JOLTED OFF THE MOTORCYCLE, LEAVING HORACE STRANDED A HALF-MILE BEHIND!
AT THIS RATE, WE OUGHTA BE GAININ' ON THE CROOKS PRETTY FAST!
WHATCHA THINK, HORACE? WILL WE HAVE TIME TO— F'R PETE'S SAKE! HE'S GONE!
IT'S A WONDER YOU WOULDN'T TAKE A LOOK ONCE IN A WHILE TO SEE HOW I'M DOIN'!
GOSH! I THOUGHT Y' WERE WITH ME ALLA TIME!
WHY THE HECK DID WE WASTE TIME ON THAT SIDE-CAR, ANYWAY?
YEH—WHAT SAPS! NEVER EVEN THOUGHT O' TAKIN' IT OFF!
P.D.1
7-30
WALT DISNEY

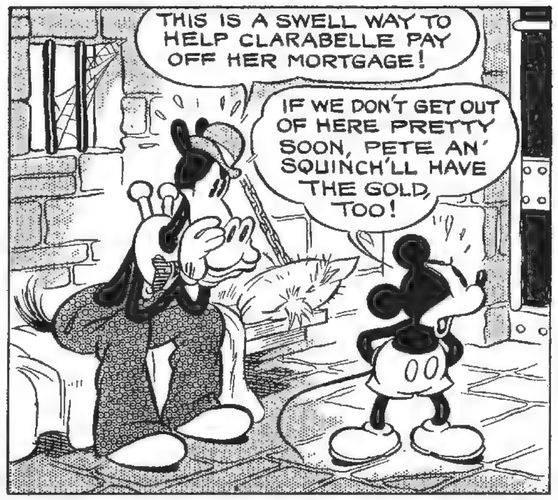

CONSARN IT ALL! THAT'S THE LAST TOWN ON THE ROAD AND PETE AN' SQUINCH ARE STILL AHEAD OF US!
THOSE DOGGONE DELAYS COST US TOO MUCH TIME!
SQUEAKY SPRINGS 104 MI.
SQUEAKY SPRINGS
OFFISE OF THE SHERRIFF
ORE ASSAYED
HAIR CUT - 15¢
WHAR BE Y' HEADED, STRANGERS?
WE'RE PROSPECTORS! GOT A LITTLE CLAIM OUT IN THE DESERT!
AND A COUPLE OF THUGS HEV B'EN FOLLERIN' US—CLAIM-JUMPERS, YE KNOW! THEY'RE WANTED BACK EAST, TOO, FER STEALIN' A POLICE MOTOR-CYCLE!
'ZAT SO? WA'AL, JEST LET 'EM ENTER OUR CITY AND THEY'LL BE TAKEN KEER OF!
THREE HOURS LATER!
7-31
— WELCOME TO — SQUEAKY SPRINGS "THE FRIENDLY CITY"
LIBRARY
BARNES SHOP
WELL, THEY GOT A SHERIFF HERE, ANYWAY!
HOT DAWG! HE'LL KNOW WHAT BECAME OF PETE AND SQUINCH!
P.D.1

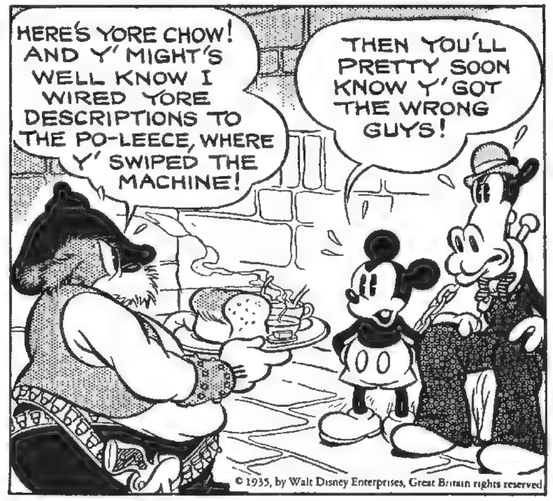


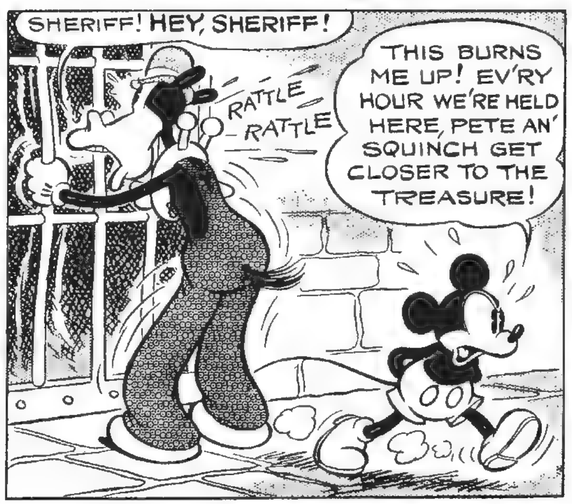


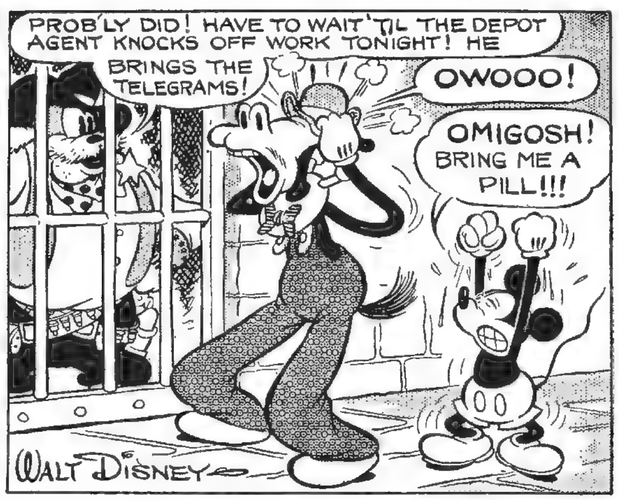












194. RACE FOR RICHES

WA'AL, ACCORDIN' TO THE WIRE FRUM THE PO-LEECE, YOU AIN'T THE FELLERS WHAT STOLE THE MOTOR-CYCLE!
AND IN THE MEANTIME Y' LET THE REAL CROOKS GET AWAY, I S'POSE!
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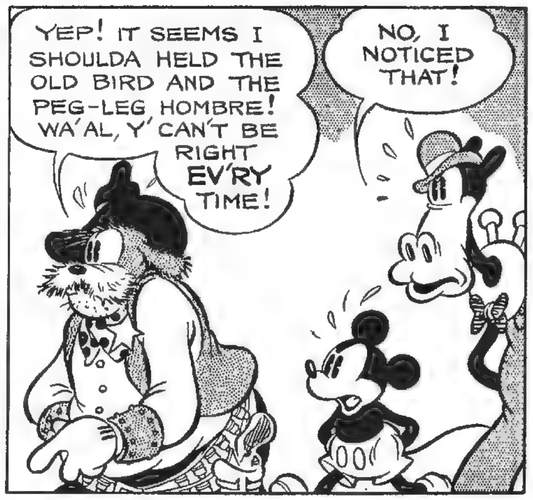
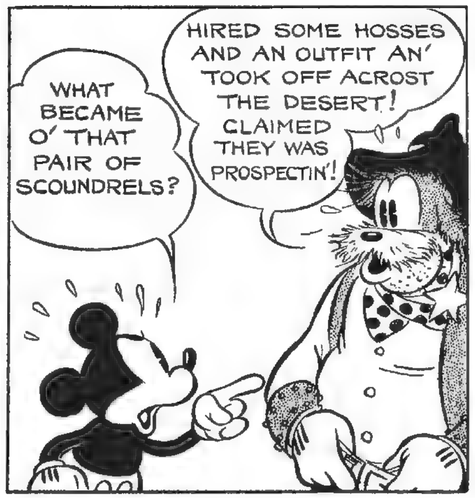
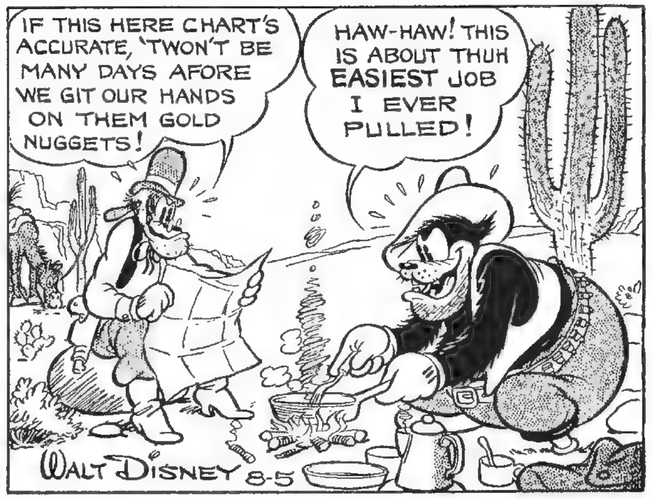
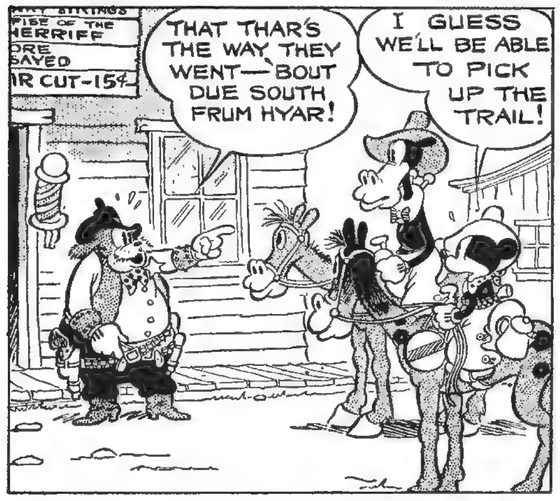
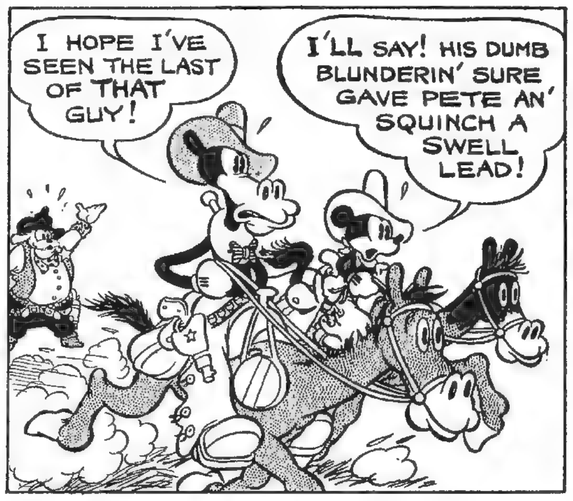

YEP! IT SEEMS I SHOULDA HELD THE OLD BIRD AND THE PEG-LEG HOMBRE! WA'AL, Y' CAN'T BE RIGHT EV'RY TIME!
NO, I NOTICED THAT!

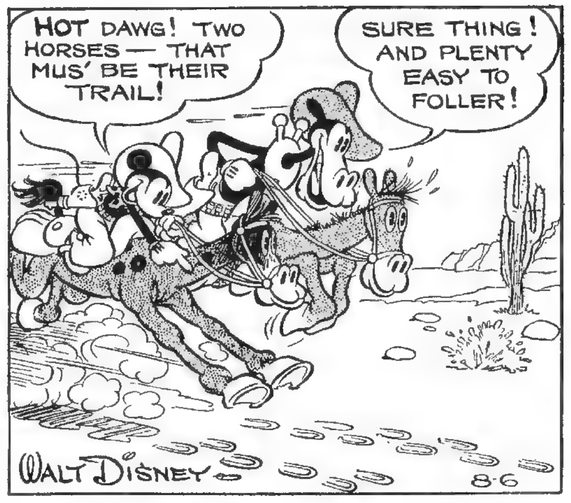

WHAT BECAME O' THAT PAIR OF SCOUNDRELS?
HIRED SOME HOSSES AND AN OUTFIT AN' TOOK OFF ACROST THE DESERT! CLAIMED THEY WAS PROSPECTIN'!


IF THIS HERE CHART'S ACCURATE, 'TWON'T BE MANY DAYS AFORE WE GIT OUR HANDS ON THEM GOLD NUGGETS!
HAW-HAW! THIS IS ABOUT THUH EASIEST JOB I EVER PULLED!
WALT DISNEY 8-5

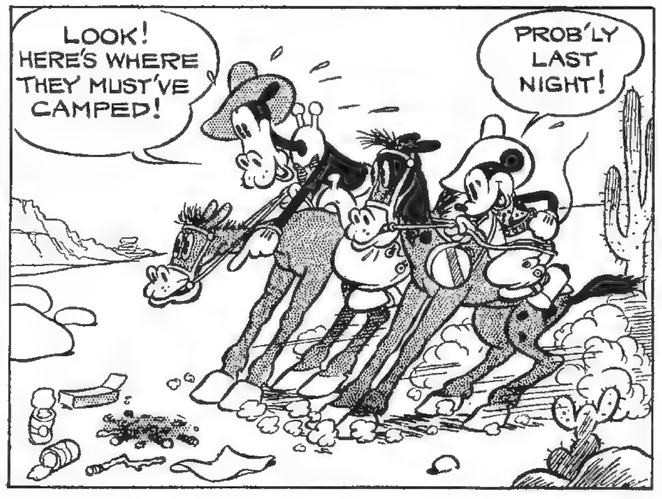

THAT THAR'S THE WAY THEY WENT—'BOUT DUE SOUTH FRUM HYAR!
I GUESS WE'LL BE ABLE TO PICK UP THE TRAIL!


I HOPE I'VE SEEN THE LAST OF THAT GUY!
I'LL SAY! HIS DUMB BLUNDERIN' SURE GAVE PETE AN' SQUINCH A SWELL LEAD!

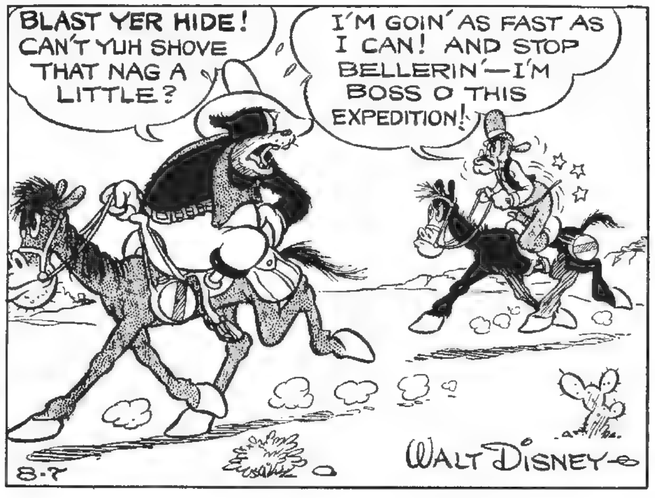
CRIMINY! A BAG O' GOLD WAITIN' TO BE DUG UP AN YOU HAFTA WALK!
CONSARN IT, MAN! MY HIDE AIN'T AS TOUGH AS YOURS!

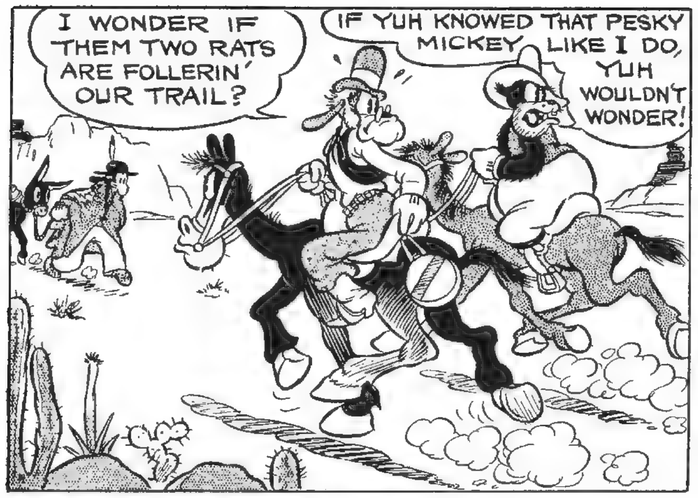

HOT DAWG! TWO HORSES — THAT MUS' BE THEIR TRAIL!
SURE THING! AND PLENTY EASY TO FOLLER!
WALT DISNEY 8-6

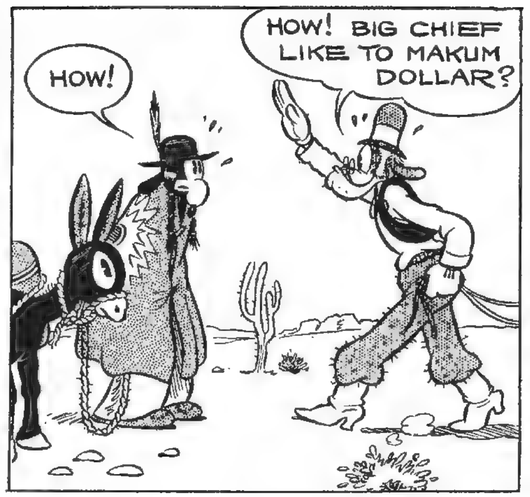
HOW FAR AHEAD DO YOU RECKON PETE AND SQUINCH ARE?
NO WAY OF TELLIN', BUT I BET WE'RE TRAVELIN' A LOT FASTER'N THEM!


LOOK! HERE'S WHERE THEY MUST'VE CAMPED!
PROB'LY LAST NIGHT!

YEP! THEY'RE STILL WARM — THIS FIRE HASN'T BEEN OUT LONG!

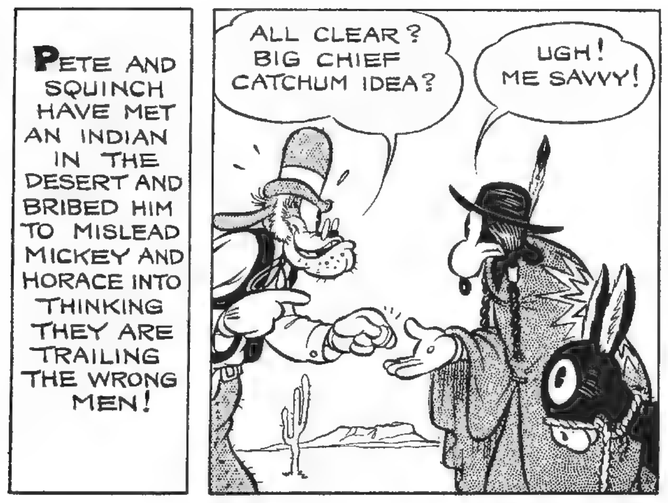

BLAST YER HIDE! CAN'T YUH SHOVE THAT NAG A LITTLE?
I'M GOIN' AS FAST AS I CAN! AND STOP BELLERIN'—I'M BOSS O THIS EXPEDITION!
8-7
WALT DISNEY


I WONDER IF THEM TWO RATS ARE FOLLERIN' OUR TRAIL?
IF YUH KNOWED THAT PESKY MICKEY LIKE I DO, YUH WOULDN'T WONDER!

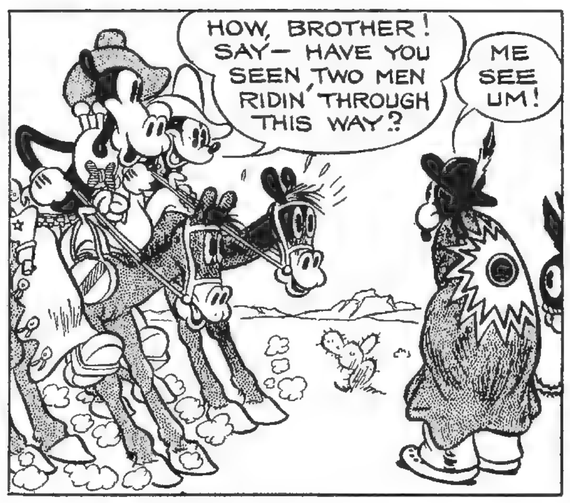

HOW!
HOW! BIG CHIEF LIKE TO MAKUM DOLLAR?

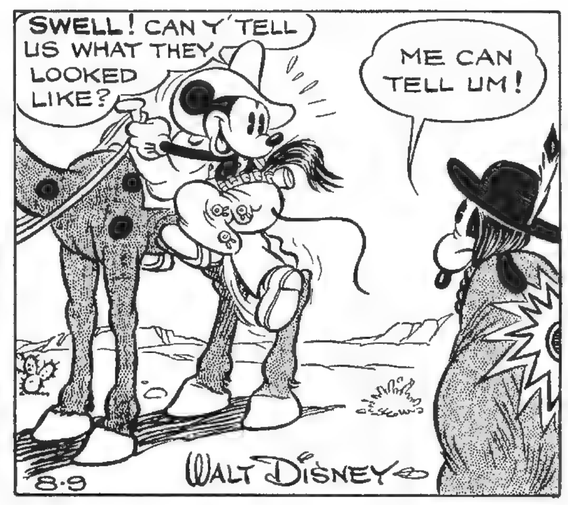
HOW?
BIG CHIEF LISTEN CLOSE — WHITE MAN TELLUM!

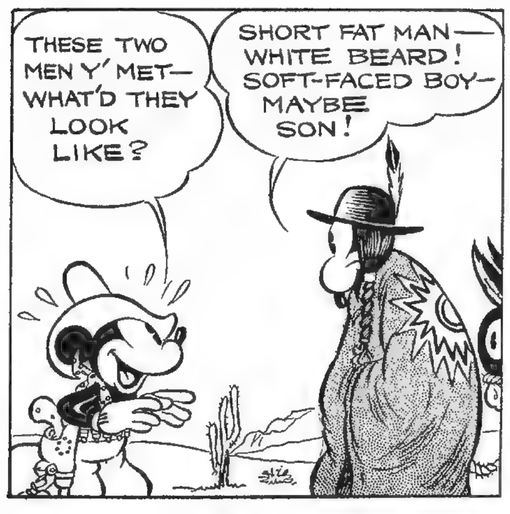
YOU KNOW, WE MIGHT BE TRAILIN' THE WRONG GUYS!
I DON'T B'LEEVE SO! THESE WERE THE ONLY TRACKS LEADIN'OUTA SQUEAKY SPRINGS!
8-8
WALT DISNEY

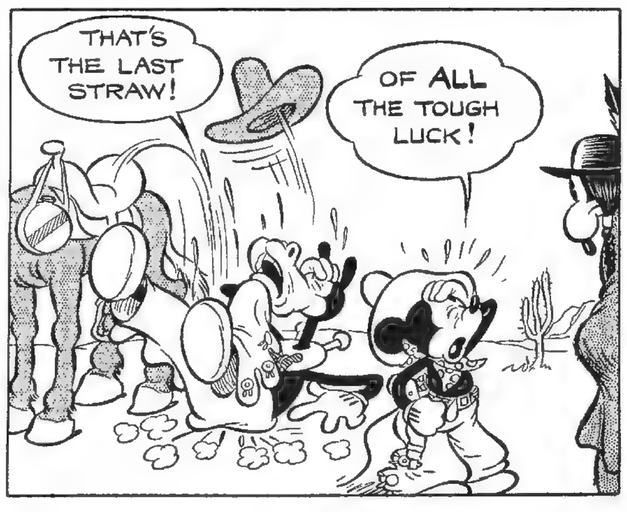

PETE AND SQUINCH HAVE MET AN INDIAN IN THE DESERT AND BRIBED HIM TO MISLEAD MICKEY AND HORACE INTO THINKING THEY ARE TRAILING THE WRONG MEN!
ALL CLEAR? BIG CHIEF CATCHUM IDEA?
UGH! ME SAVVY!

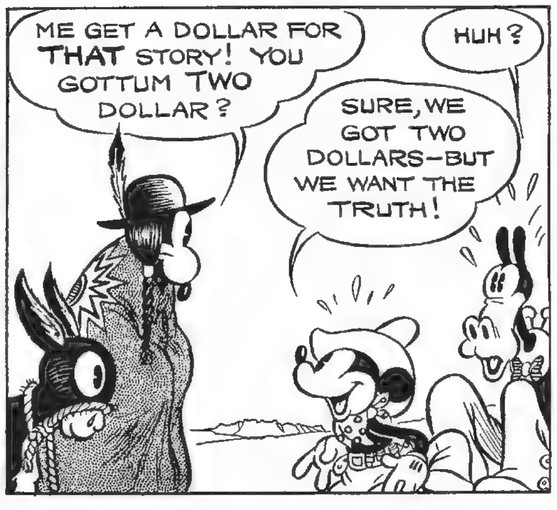
HUMPH! WHITE MAN S'POSE BE SMART LIKE FOX — RED MAN, DUMB RABBIT! OH, YEAH?

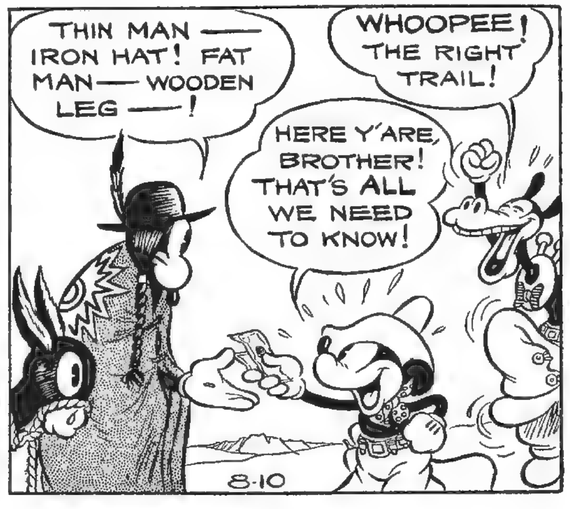

HOW, BROTHER! SAY— HAVE YOU SEEN TWO MEN RIDIN' THROUGH THIS WAY?
ME SEE UM!

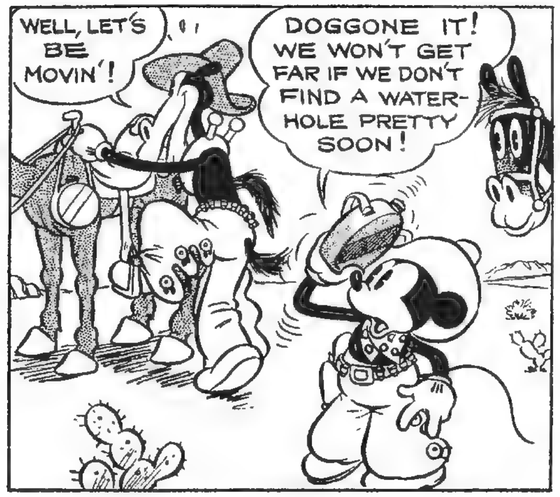

SWELL! CAN Y'TELL US WHAT THEY LOOKED LIKE?
ME CAN TELL UM!
8-9
WALT DISNEY


THESE TWO MEN Y'MET— WHAT'D THEY LOOK LIKE?
SHORT FAT MAN— WHITE BEARD! SOFT-FACED BOY— MAYBE SON!


THAT'S THE LAST STRAW!
OF ALL THE TOUGH LUCK!


ME GET A DOLLAR FOR THAT STORY! YOU GOTTUM TWO DOLLAR?
HUH?
SURE, WE GOT TWO DOLLARS—BUT WE WANT THE TRUTH!


THIN MAN — IRON HAT! FAT MAN— WOODEN LEG —!
WHOOPEE! THE RIGHT TRAIL!
HERE Y'ARE, BROTHER! THAT'S ALL WE NEED TO KNOW!
8-10


WELL, LET'S BE MOVIN'!
DOGGONE IT! WE WON'T GET FAR IF WE DON'T FIND A WATER-HOLE PRETTY SOON!

GOSH! SUPPOSE THERE AIN'T ANY WATER OUT HERE!
THERE MUST BE! PETE AN' SQUINCH COULDN'T CARRY ANY MORE'N WE DID, AND THEY'RE STILL GOIN'!
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LET'S HAVE A DRINK OUTA YER CANTEEN, SQUINCH! MINE'S EMPTY!
TARNATION! THERE AIN'T A DROP LEFT IN MINE!

WHAT KIN WE DO? WE GOT TO HEV WATER!
KEEP SHOVIN' THAT PLUG! AND IF YUH SEE A GREEN SPOT IN THIS DASH-BLANK DESERT, HEAD FER IT!
WALT DISNEY
8-12

HEY, PETE! I AIN'T AGOIN' ANY FARTHER!
WOT THUH BLAZES?
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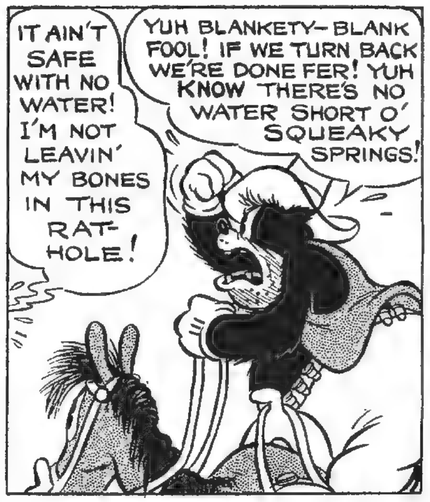
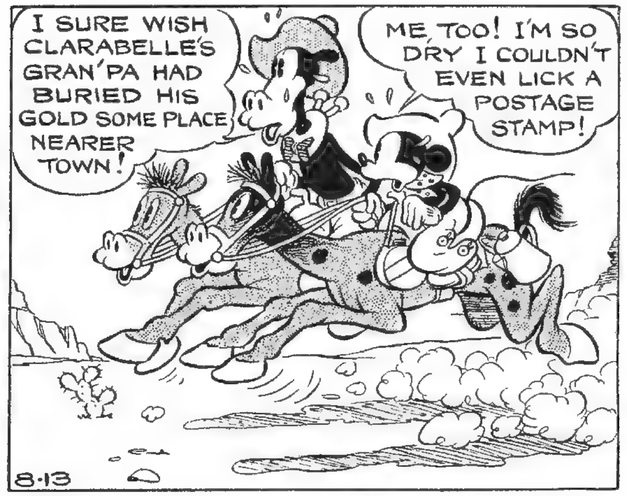
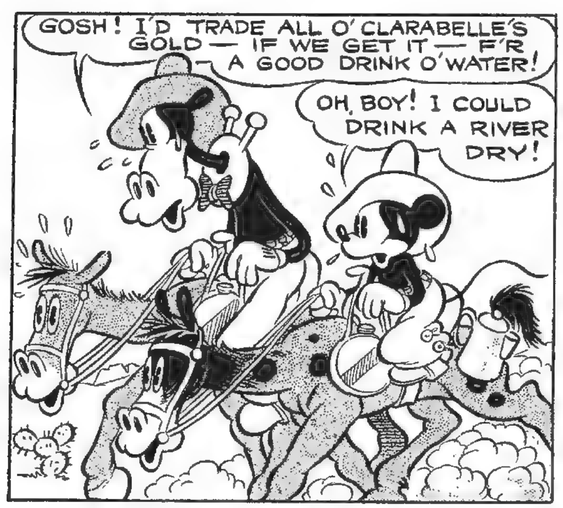
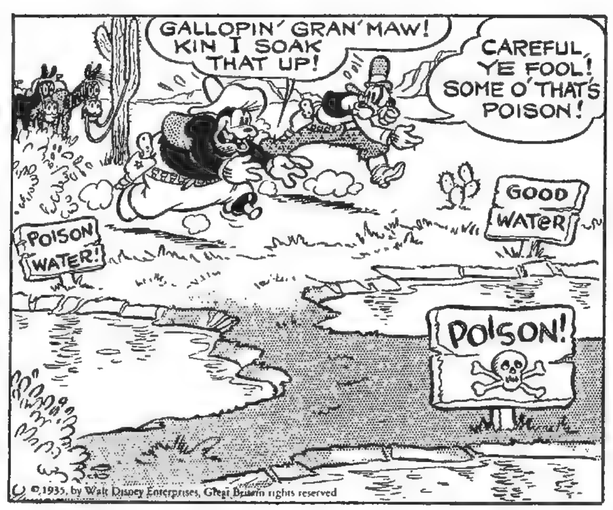

IT AIN'T SAFE WITH NO WATER! I'M NOT LEAVIN' MY BONES IN THIS RAT-HOLE!
YUH BLANKETY-BLANK FOOL! IF WE TURN BACK WE'RE DONE FER! YUH KNOW THERE'S NO WATER SHORT O' SQUEAKY SPRINGS!

LOOK! A PATCH O' GREEN! MUST BE SOME WATER THERE!
O' COURSE, THERE IS — I KNEW I'D FIND IT!


I SURE WISH CLARABELLE'S GRAN'PA HAD BURIED HIS GOLD SOME PLACE NEARER TOWN!
ME, TOO! I'M SO DRY I COULDN'T EVEN LICK A POSTAGE STAMP!
8-13


GOSH! I'D TRADE ALL O' CLARABELLE'S GOLD — IF WE GET IT — F'R A GOOD DRINK O' WATER!
OH, BOY! I COULD DRINK A RIVER DRY!


GALLOPIN' GRAN'MAW! KIN I SOAK THAT UP!
CAREFUL, YE FOOL! SOME O' THAT'S POISON!
POISON WATER!
GOOD WATER
POISON!
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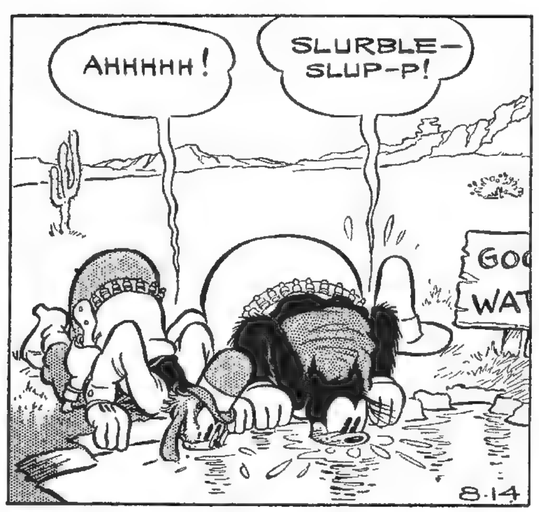
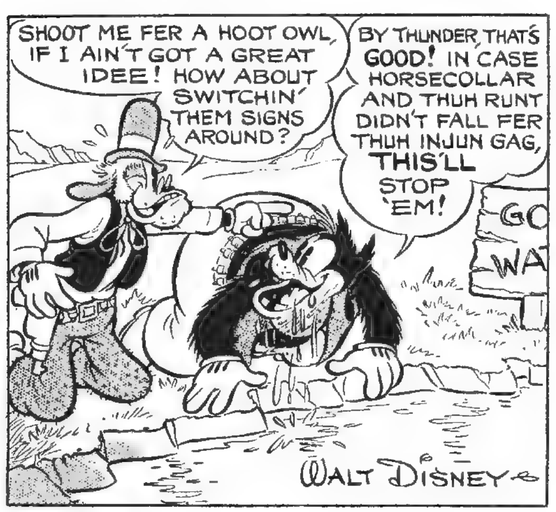
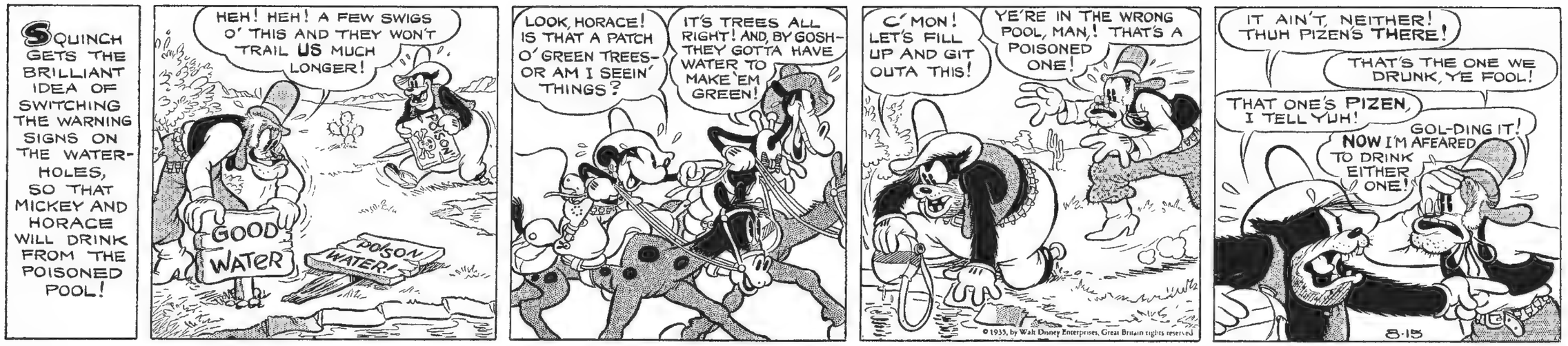

AHHHHH!
SLURBLE-SLUP-P!
8-14


SHOOT ME FER A HOOT OWL, IF I AIN'T GOT A GREAT IDEE! HOW ABOUT SWITCHIN' THEM SIGNS AROUND?
BY THUNDER, THAT'S GOOD! IN CASE HORSECOLLAR AND THUH RUNT DIDN'T FALL FER THUH INJUN GAG, THIS'LL STOP 'EM!
WALT DISNEY


SQUINCH GETS THE BRILLIANT IDEA OF SWITCHING THE WARNING SIGNS ON THE WATER-HOLES, SO THAT MICKEY AND HORACE WILL DRINK FROM THE POISONED POOL!
HEH! HEH! A FEW SWIGS O' THIS AND THEY WON'T TRAIL US MUCH LONGER!
GOOD WATER
POISON WATER!
POISON
LOOK, HORACE! IS THAT A PATCH O' GREEN TREES- OR AM I SEEIN' THINGS?
IT'S TREES ALL RIGHT! AND, BY GOSH- THEY GOTTA HAVE WATER TO MAKE 'EM GREEN!
C'MON! LET'S FILL UP AND GIT OUTA THIS!
YE'RE IN THE WRONG POOL, MAN,! THAT'S A POISONED ONE!
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IT AIN'T, NEITHER! THUH PIZEN'S THERE!
THAT'S THE ONE WE DRUNK, YE FOOL!
THAT ONE'S PIZEN, I TELL YUH!
GOL-DING IT! NOW I'M AFEARED TO DRINK EITHER ONE!
8-15

AFTER CHANGING THE WATER-HOLE SIGNS TO FOOL MICKEY, PETE AND SQUINCH GET MIXED UP AND CAN'T REMEMBER WHICH IS THE GOOD POOL!
NICE HOWDY DO! LEAVIN' HERE WITH EMPTY CANTEENS, ON ACCOUNT OF YOUR NUMB BRAIN!
AW, DRY UP! YUH KIN DRINK THUH PIZEN FER ALL O' ME! MOVIN' THUH SIGNS WASN'T MY IDEAR!
POISON!
ANYHOW, IT'S GOIN' TO BE THE FINISH OF THAT GOL-DINGED MICKEY-MOUSE!
HAW-HAW! THA'S RIGHT! THUH LITTLE RAT WON'T BE A-BOTHERIN' US NO MORE!
OH, BOY! GOOD WATER!
MAYBE IT IS, BUT I WOULDN'T DRINK IT IF I WERE YOU!
GOOD WATER
POISON!
POISON WATER!
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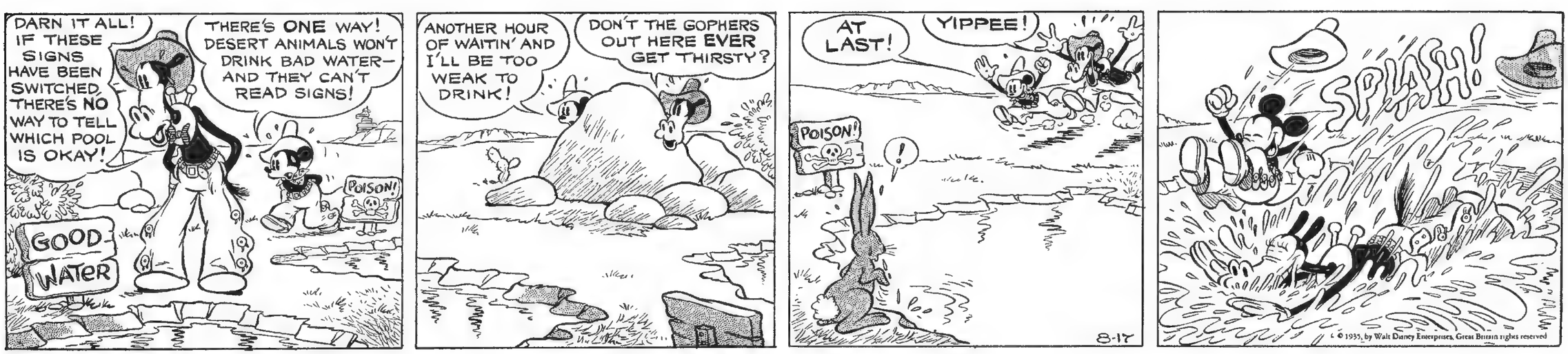
8-16
HOW COME? WHAT'S THE IDEA?
PETE AND SQUINCH HAVE BEEN HERE, Y' KNOW! AND I GOTTA HUNCH THEY TRANS-PLANTED THESE SIGNS!


DARN IT ALL! IF THESE SIGNS HAVE BEEN SWITCHED, THERE'S NO WAY TO TELL WHICH POOL IS OKAY!
THERE'S ONE WAY! DESERT ANIMALS WON'T DRINK BAD WATER— AND THEY CAN'T READ SIGNS!
GOOD WATER
POISON!
ANOTHER HOUR OF WAITIN' AND I'LL BE TOO WEAK TO DRINK!
DON'T THE GOPHERS OUT HERE EVER GET THIRSTY?
AT LAST!
YIPPEE!
POISON!
!
8-17
SPLASH!
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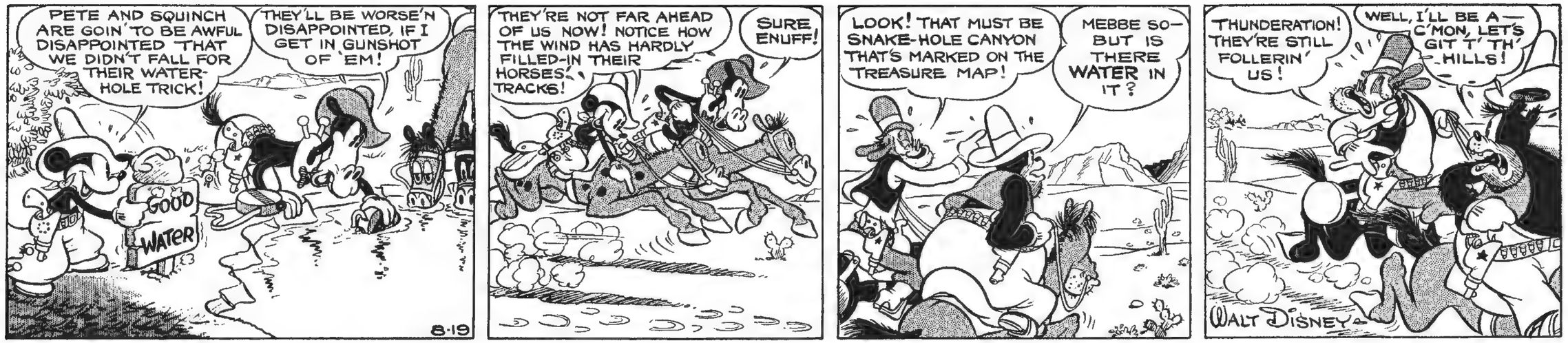
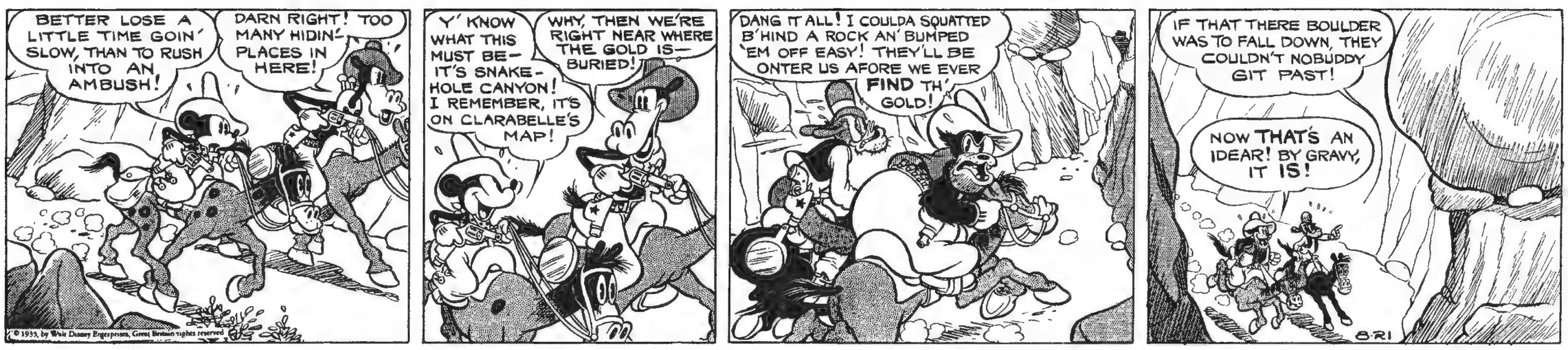

PETE AND SQUINCH ARE GOIN' TO BE AWFUL DISAPPOINTED THAT WE DIDN'T FALL FOR THEIR WATER-HOLE TRICK!
THEY'LL BE WORSE'N DISAPPOINTED, IF I GET IN GUNSHOT OF 'EM!
GOOD WATER
8-19
THEY'RE NOT FAR AHEAD OF US NOW! NOTICE HOW THE WIND HAS HARDLY FILLED-IN THEIR HORSES' TRACKS!
SURE ENUFF!
LOOK! THAT MUST BE SNAKE-HOLE CANYON THAT'S MARKED ON THE TREASURE MAP!
MEBBE SO— BUT IS THERE WATER IN IT?
THUNDERATION! THEY'RE STILL FOLLERIN' US!
WELL, I'LL BE A— C'MON, LET'S GIT T' TH' HILLS!
WALT DISNEY

THERE THEY GO INTO THOSE HILLS!
YIPPEE! IT WON'T BE LONG NOW!
WE KIN GIT B'HIND SOME O' THESE ROCKS AN' PICK 'EM OFF AS THEY COME IN!
DON'T BE A FOOL! S'POS'N YE MISSED— THEN THEY'D GIT AHEAD OF US!
THE GOLD'S BURIED ONLY A HALF A MILE FRUM T'OTHER END O'THIS CANYON! WE KIN MAKE IT!
BUT THERE WON'T BE NO TIME T' DIG IT, BLAST YUH!
WHAT'S THE IDEA OF SLOWIN' DOWN?
BETTER TAKE IT EASY AND WATCH CLOSE! THIS IS A SWELL LAYOUT FOR AN AMBUSH!
WALT DISNEY
8-20


BETTER LOSE A LITTLE TIME GOIN' SLOW, THAN TO RUSH INTO AN AMBUSH!
DARN RIGHT! TOO MANY HIDIN'-PLACES IN HERE!
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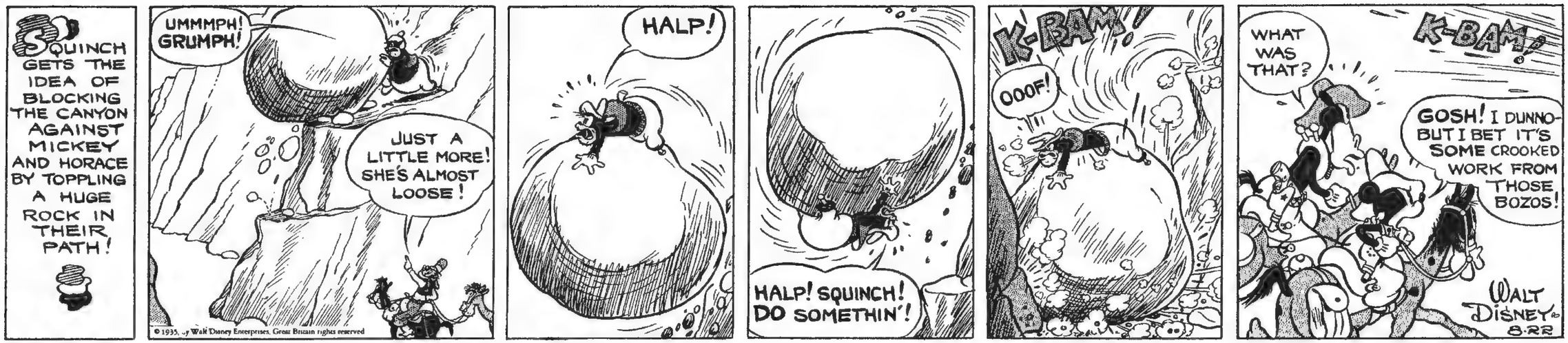
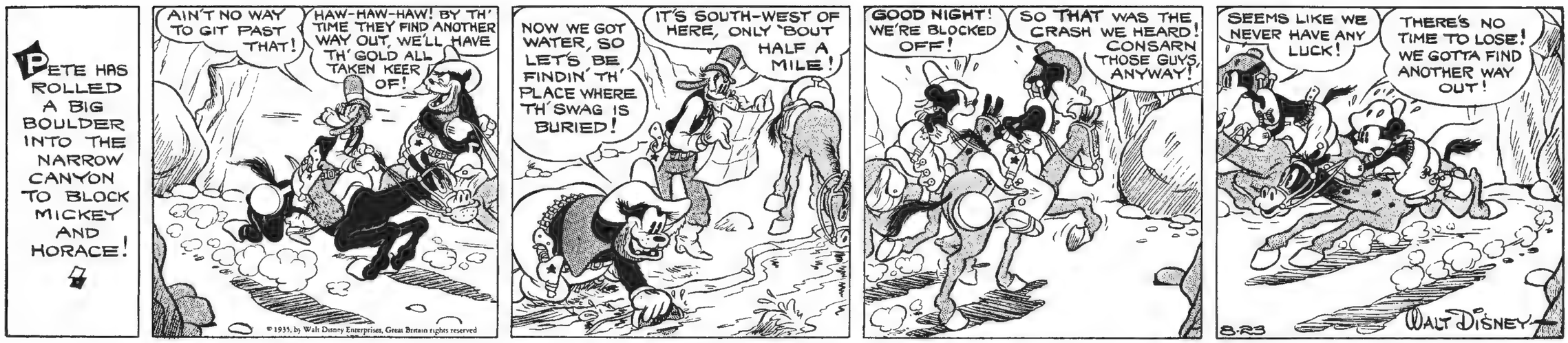
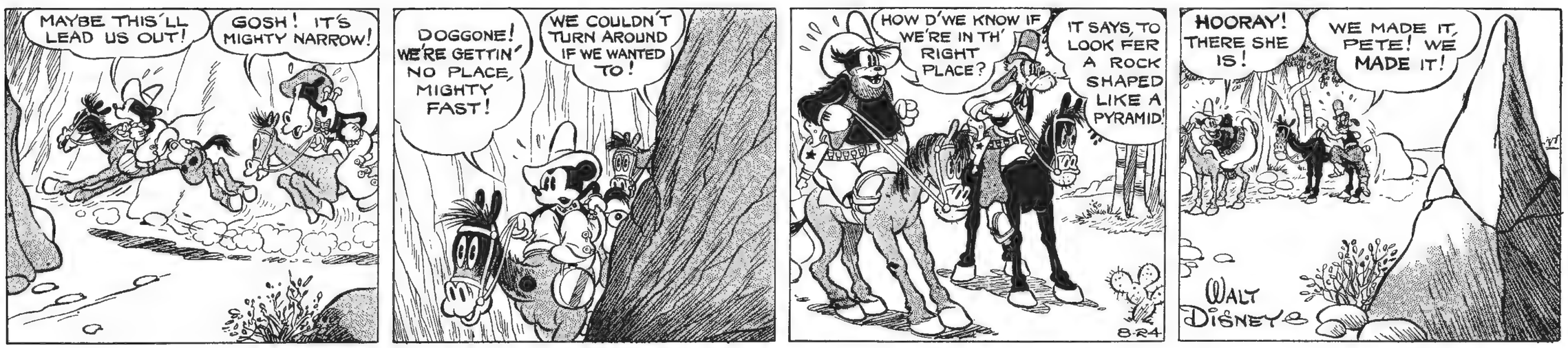
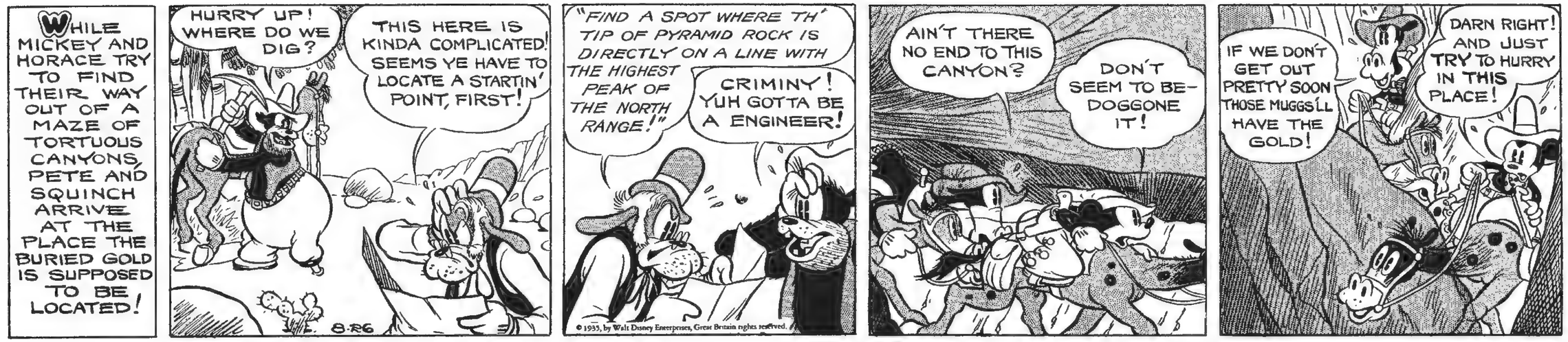
Y' KNOW WHAT THIS MUST BE— IT'S SNAKE-HOLE CANYON! I REMEMBER, IT'S ON CLARABELLE'S MAP!
WHY, THEN WE'RE RIGHT NEAR WHERE THE GOLD IS— BURIED!
DANG IT ALL! I COULDA SQUATTED B'HIND A ROCK AN' BUMPED 'EM OFF EASY! THEY'LL BE ONTER US AFORE WE EVER FIND TH' GOLD!
IF THAT THERE BOULDER WAS TO FALL DOWN, THEY COULDN'T NOBUDDY GIT PAST!
NOW THAT'S AN IDEAR! BY GRAVY, IT IS!
8-21







200. RACE FOR RICHES


WHILE MICKEY AND HORACE TRY TO FIND THEIR WAY OUT OF A MAZE OF TORTUOUS CANYONS, PETE AND SQUINCH ARRIVE AT THE PLACE THE BURIED GOLD IS SUPPOSED TO BE LOCATED!
HURRY UP! WHERE DO WE DIG?
THIS HERE IS KINDA COMPLICATED! SEEMS YE HAVE TO LOCATE A STARTIN' POINT, FIRST!
8-26
"FIND A SPOT WHERE TH' TIP OF PYRAMID ROCK IS DIRECTLY ON A LINE WITH THE HIGHEST PEAK OF THE NORTH RANGE!"
CRIMINY! YUH GOTTA BE A ENGINEER!
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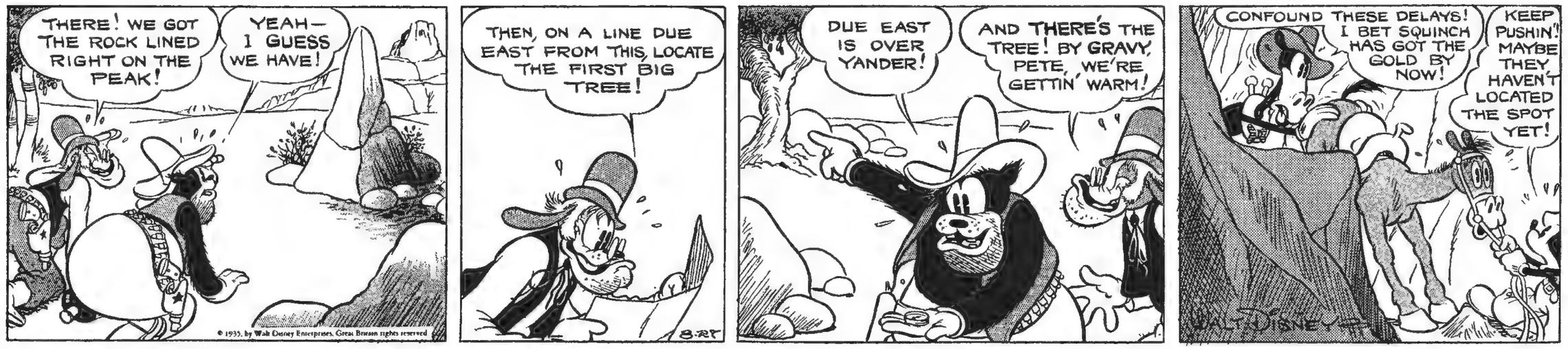
AIN'T THERE NO END TO THIS CANYON?
DON'T SEEM TO BE— DOGGONE IT!
IF WE DON'T GET OUT PRETTY SOON THOSE MUGGS'LL HAVE THE GOLD!
DARN RIGHT! AND JUST TRY TO HURRY IN THIS PLACE!


THERE! WE GOT THE ROCK LINED RIGHT ON THE PEAK!
YEAH— I GUESS WE HAVE!
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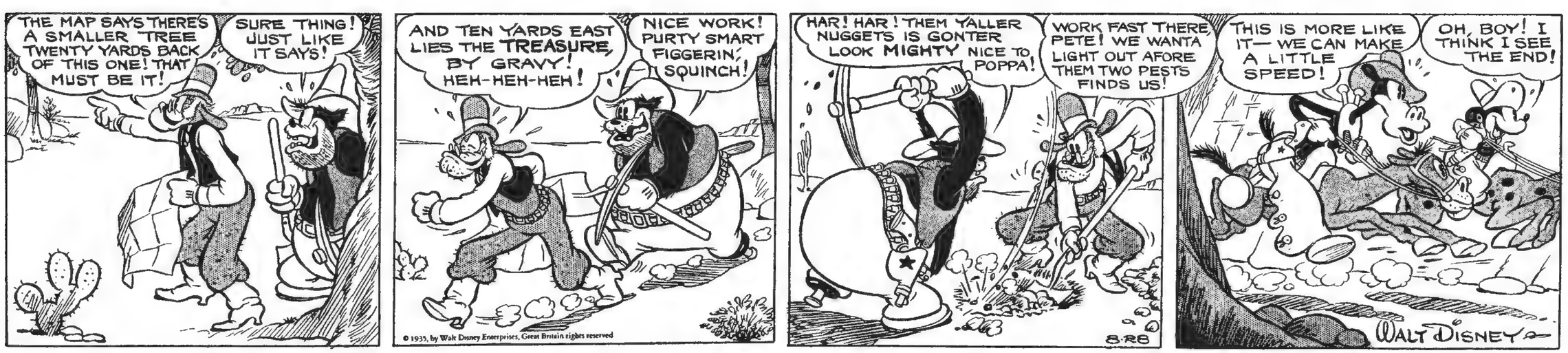
THEN, ON A LINE DUE EAST FROM THIS, LOCATE THE FIRST BIG TREE!
8-27
DUE EAST IS OVER YANDER!
AND THERE'S THE TREE! BY GRAVY, PETE, WE'RE GETTIN' WARM!
CONFOUND THESE DELAYS! I BET SQUINCH HAS GOT THE GOLD BY NOW!
KEEP PUSHIN'! MAYBE THEY HAVEN'T LOCATED THE SPOT YET!
WALT DISNEY


THE MAP SAYS THERE'S A SMALLER TREE TWENTY YARDS BACK OF THIS ONE! THAT MUST BE IT!
SURE THING! JUST LIKE IT SAYS!
AND TEN YARDS EAST LIES THE TREASURE, BY GRAVY! HEH-HEH-HEH!
NICE WORK! PURTY SMART FIGGERIN', SQUINCH!
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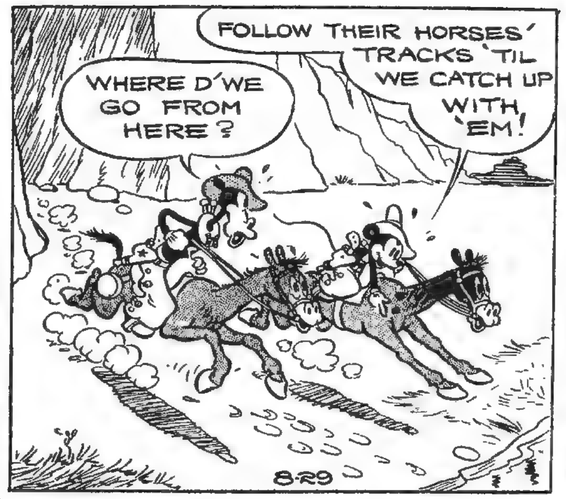
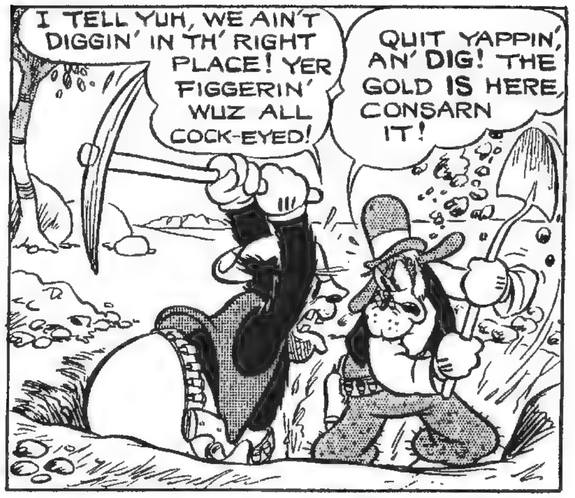
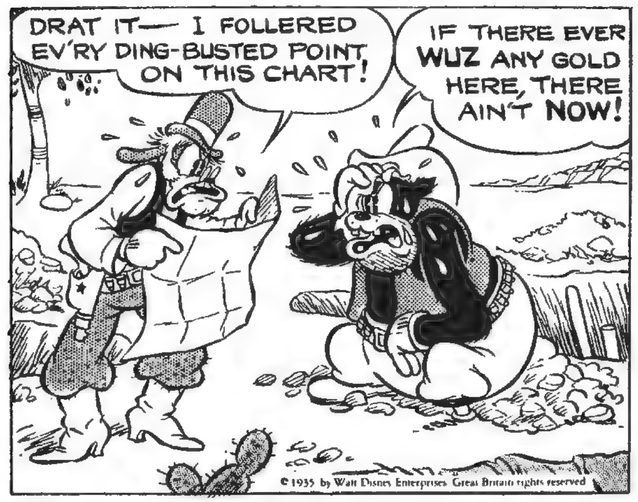
HAR! HAR! THEM YALLER NUGGETS IS GONTER LOOK MIGHTY NICE TO POPPA!
WORK FAST THERE, PETE! WE WANTA LIGHT OUT AFORE THEM TWO PESTS FINDS US!
8-28
THIS IS MORE LIKE IT— WE CAN MAKE A LITTLE SPEED!
OH, BOY! I THINK I SEE THE END!
WALT DISNEY

F' GOSH SAKES! WE'RE BACK AT THE SAME ROCK WE STARTED FROM!
STUCK AGAIN- HANG THE LUCK!

WHAT'S SO DARNED FUNNY ABOUT IT?
WHY, WE'RE ON THE OTHER SIDE O' THE ROCK THIS TIME! C'MON — LET'S GET GOIN'!


WHERE D'WE GO FROM HERE?
FOLLOW THEIR HORSES' TRACKS 'TIL WE CATCH UP WITH 'EM!
8-29


I TELL YUH, WE AIN'T DIGGIN' IN TH' RIGHT PLACE! YER FIGGERIN' WUZ ALL COCK-EYED!
QUIT YAPPIN', AN' DIG! THE GOLD IS HERE, CONSARN IT!


DRAT IT— I FOLLERED EV'RY DING-BUSTED POINT ON THIS CHART!
IF THERE EVER WUZ ANY GOLD HERE, THERE AIN'T NOW!
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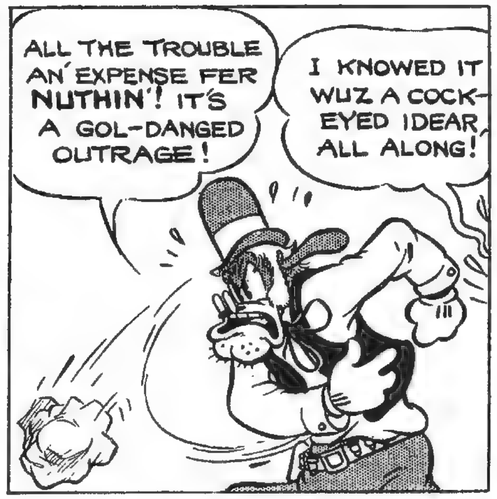
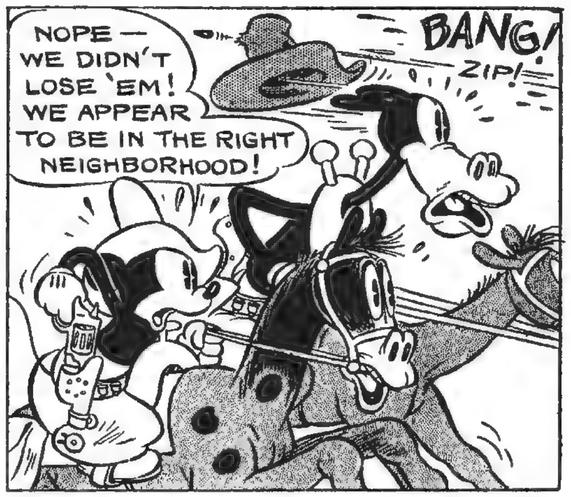
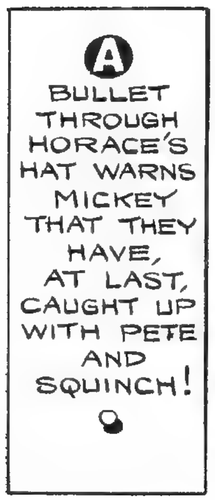

ALL THE TROUBLE AN' EXPENSE FER NUTHIN'! IT'S A GOL-DANGED OUTRAGE!
I KNOWED IT WUZ A COCK-EYED IDEAR ALL ALONG!

PRETTY HARD TO FOLLOW TRACKS ON THIS ROCKY ROAD!
I B'LEEVE WE LOST 'EM!
8-30


NOPE — WE DIDN'T LOSE 'EM! WE APPEAR TO BE IN THE RIGHT NEIGHBORHOOD!
BANG!
ZIP!


A BULLET THROUGH HORACE'S HAT WARNS MICKEY THAT THEY HAVE, AT LAST, CAUGHT UP WITH PETE AND SQUINCH!

DARN THEIR HIDES!
SO! GETTIN' TOUGH, ARE THEY?
BANG!
BANG!

BETTER CUT IT OUT, PETE — WE'VE GOT GUNS, TOO!
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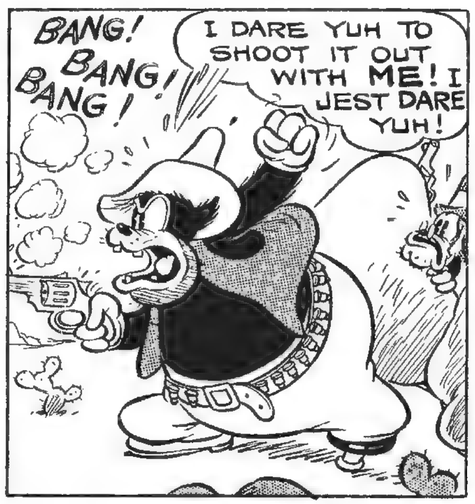
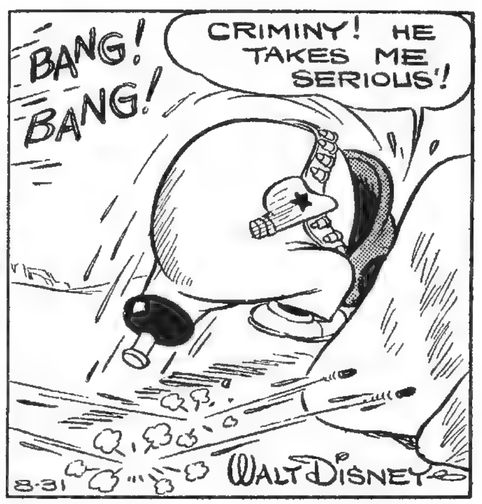
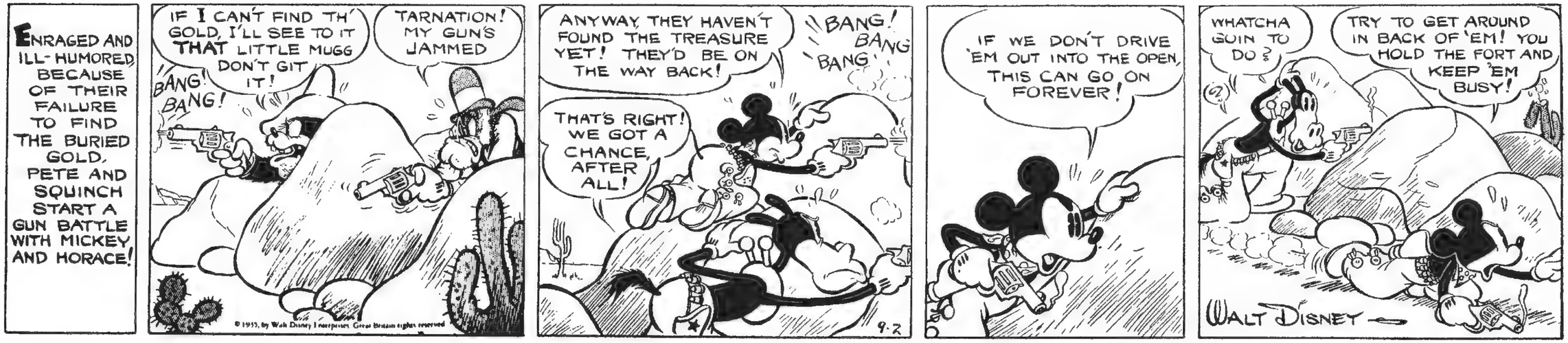
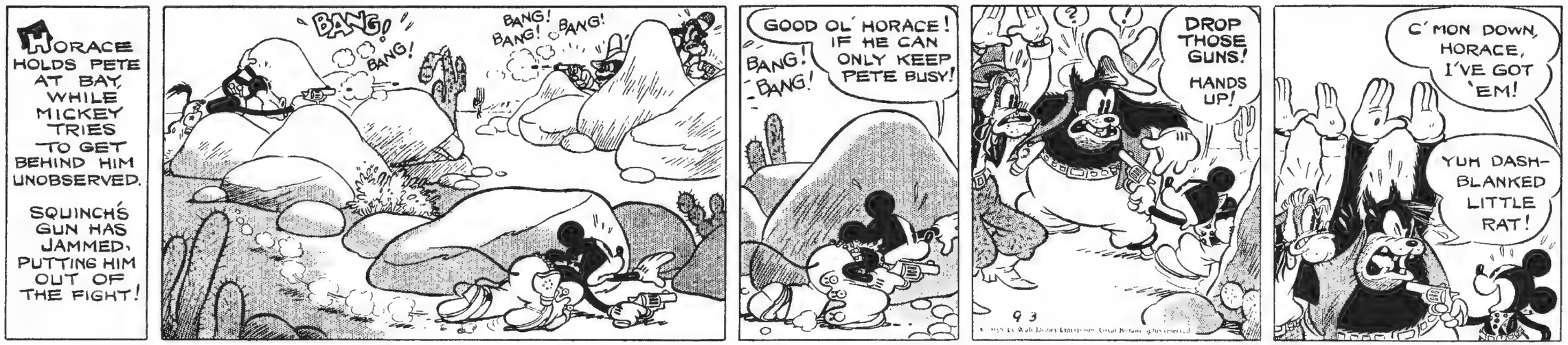
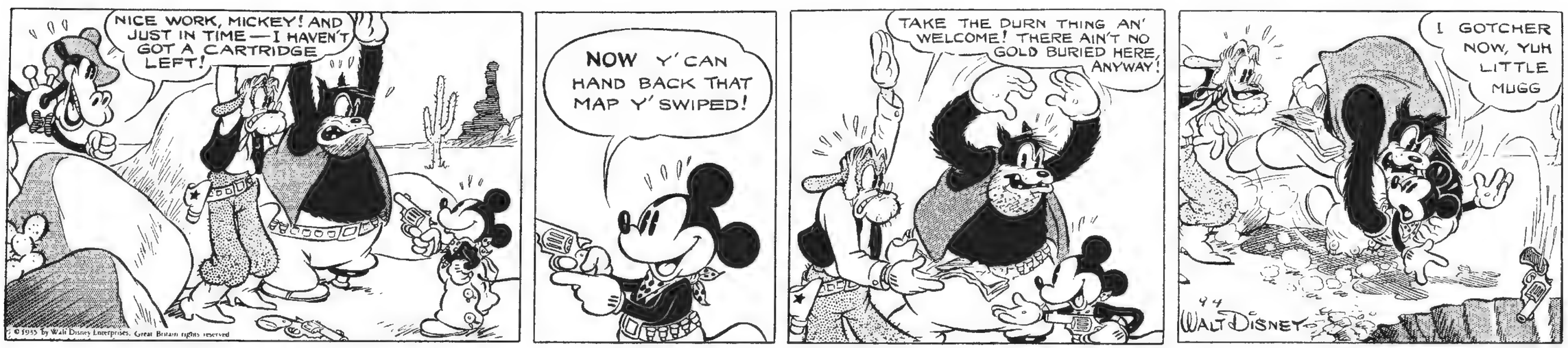
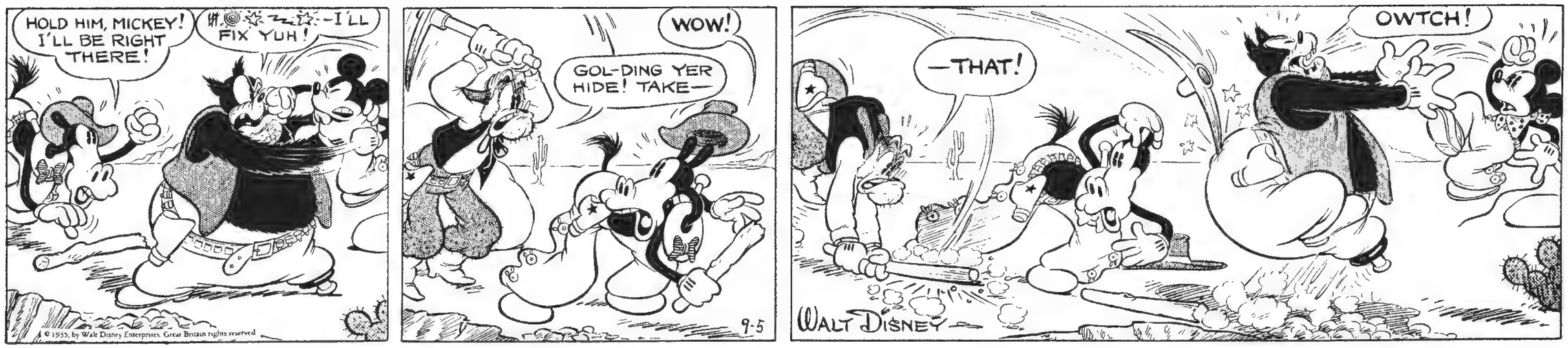

BANG!
BANG!
BANG!
I DARE YUH TO SHOOT IT OUT WITH ME! I JEST DARE YUH!

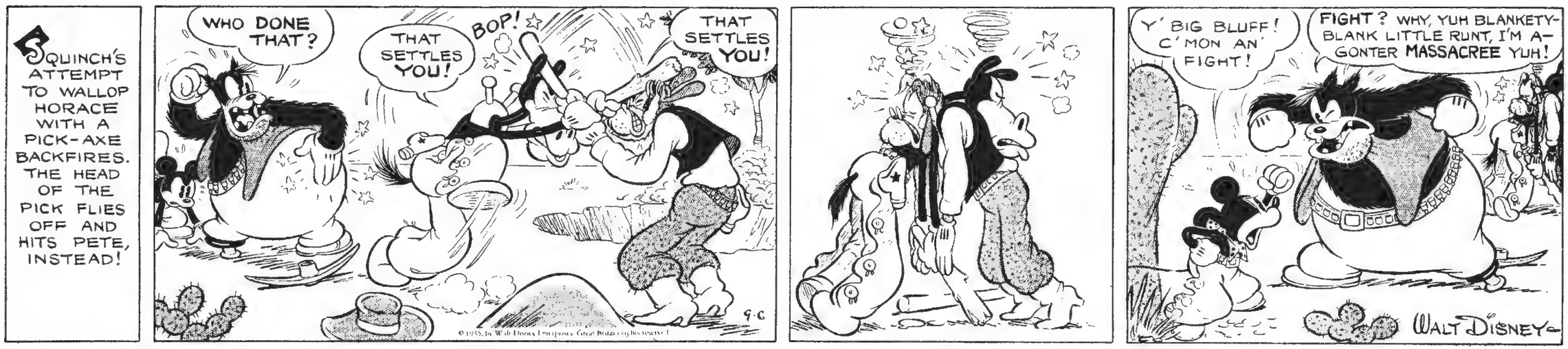

BANG!
BANG!
CRIMINY! HE TAKES ME SERIOUS!
8-31
WALT DISNEY

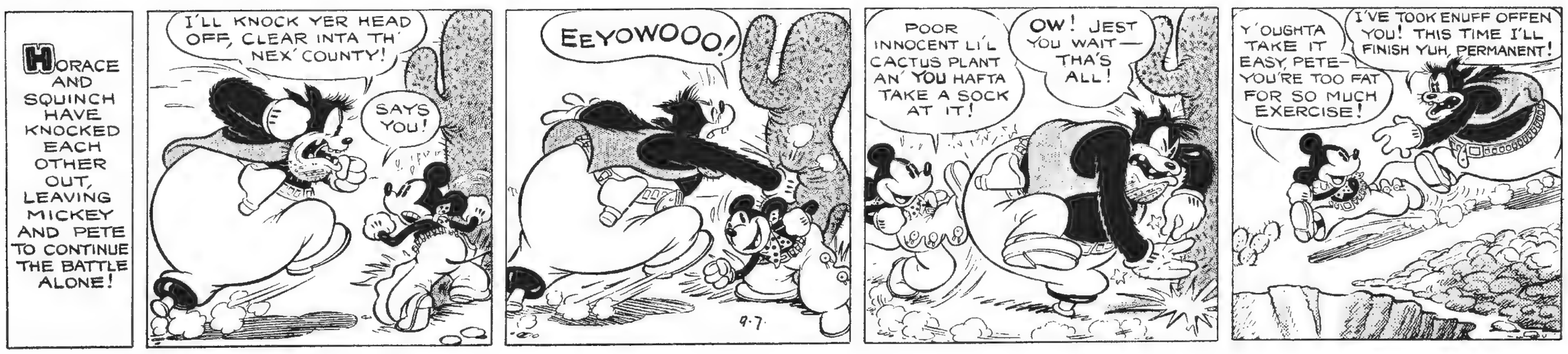

ENRAGED AND ILL-HUMORED BECAUSE OF THEIR FAILURE TO FIND THE BURIED GOLD, PETE AND SQUINCH START A GUN BATTLE WITH MICKEY AND HORACE!
IF I CAN'T FIND TH' GOLD, I'LL SEE TO IT THAT LITTLE MUGG DON'T GIT IT!
BANG! BANG!
TARNATION! MY GUN'S JAMMED
ANYWAY, THEY HAVEN'T FOUND THE TREASURE YET! THEY'D BE ON THE WAY BACK!
BANG! BANG BANG
THAT'S RIGHT! WE GOT A CHANCE, AFTER ALL!
9-2
IF WE DON'T DRIVE 'EM OUT INTO THE OPEN, THIS CAN GO ON FOREVER!
WHATCHA GOIN TO DO?
TRY TO GET AROUND IN BACK OF 'EM! YOU HOLD THE FORT AND KEEP 'EM BUSY!
WALT DISNEY


HORACE HOLDS PETE AT BAY, WHILE MICKEY TRIES TO GET BEHIND HIM UNOBSERVED.
SQUINCH'S GUN HAS JAMMED, PUTTING HIM OUT OF THE FIGHT!
BANG! BANG!
BANG! BANG! BANG!
GOOD OL' HORACE! IF HE CAN ONLY KEEP PETE BUSY!
BANG! BANG!
DROP THOSE GUNS! HANDS UP!
93
C'MON DOWN, HORACE, I'VE GOT 'EM!
YUH DASH-BLANKED LITTLE RAT!

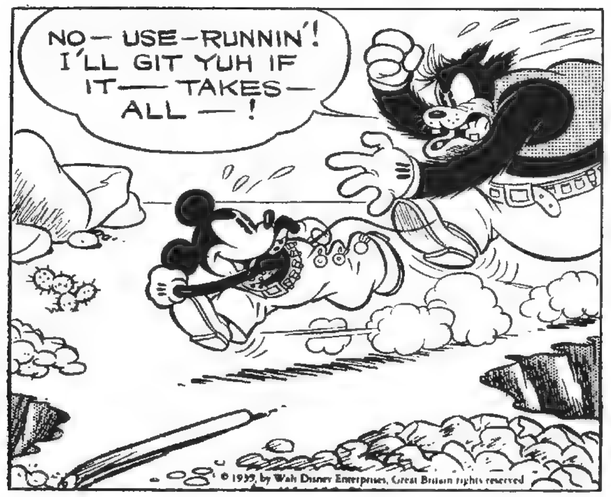

NICE WORK, MICKEY! AND JUST IN TIME — I HAVEN'T GOT A CARTRIDGE LEFT!
NOW Y'CAN HAND BACK THAT MAP Y' SWIPED!
TAKE THE DURN THING AN' WELCOME! THERE AIN'T NO GOLD BURIED HERE, ANYWAY!
I GOTCHER NOW, YUH LITTLE MUGG
94
WALT DISNEY







204. RACE FOR RICHES


NO— USE—RUNNIN'! I'LL GIT YUH IF IT— TAKES— ALL —!
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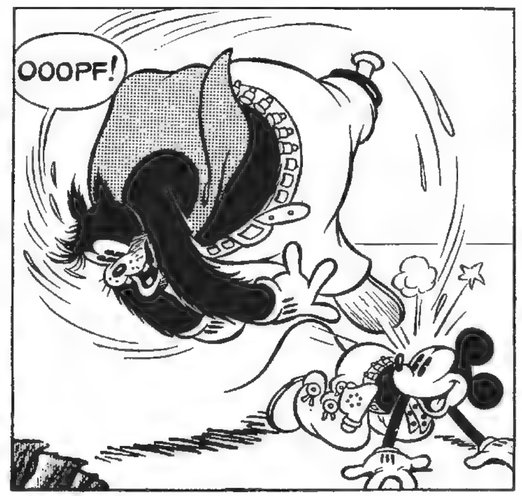
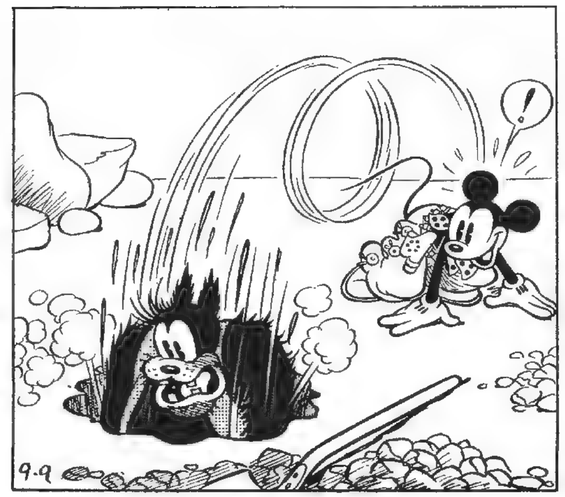
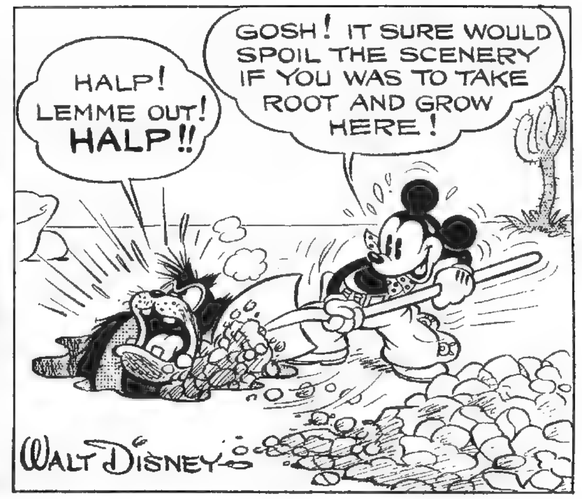
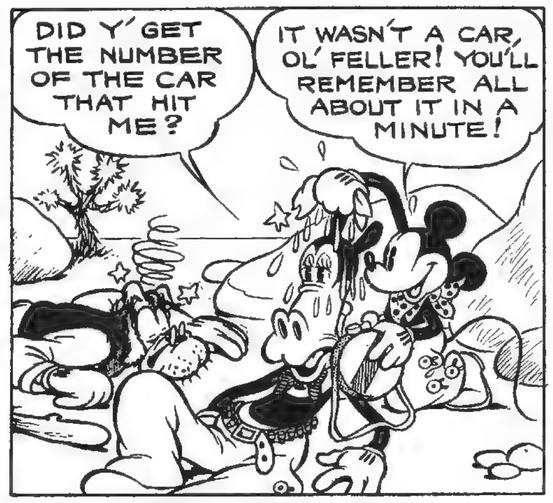

OOOPF!

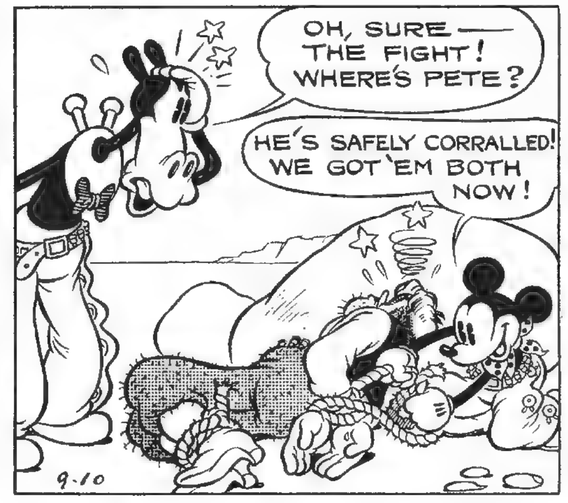

9-9

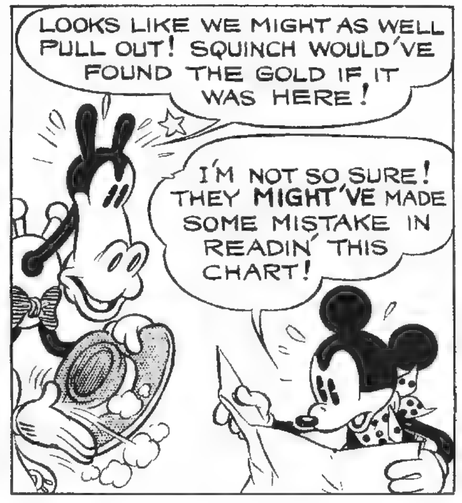

HALP! LEMME OUT! HALP!!
GOSH! IT SURE WOULD SPOIL THE SCENERY IF YOU WAS TO TAKE ROOT AND GROW HERE!
WALT DISNEY'S

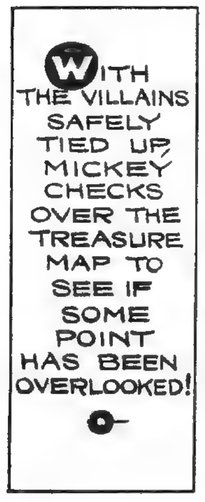
TRAPPING PETE IN ONE OF THE EXCAVATIONS, MICKEY RENDERS HIM COMPLETELY HELPLESS!

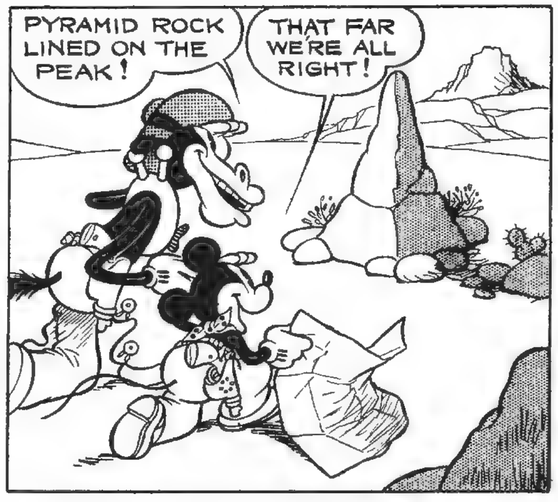
THERE! I GUESS YOU'LL KEEP OUTA MISCHIEF F'R A WHILE!


DID Y' GET THE NUMBER OF THE CAR THAT HIT ME?
IT WASN'T A CAR, OL' FELLER! YOU'LL REMEMBER ALL ABOUT IT IN A MINUTE!

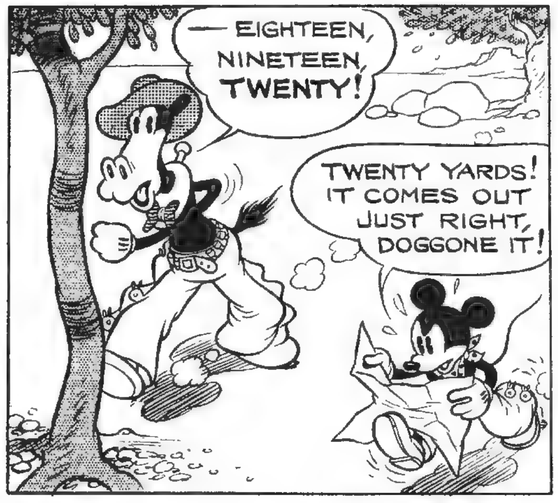

OH, SURE— THE FIGHT! WHERE'S PETE?
HE'S SAFELY CORRALLED! WE GOT 'EM BOTH NOW!
9-10


LOOKS LIKE WE MIGHT AS WELL PULL OUT! SQUINCH WOULD'VE FOUND THE GOLD IF IT WAS HERE!
I'M NOT SO SURE! THEY MIGHT'VE MADE SOME MISTAKE IN READIN' THIS CHART!


WITH THE VILLAINS SAFELY TIED UP, MICKEY CHECKS OVER THE TREASURE MAP TO SEE IF SOME POINT HAS BEEN OVERLOOKED!


PYRAMID ROCK LINED ON THE PEAK!
THAT FAR WE'RE ALL RIGHT!

ON A LINE DUE EAST, A BIG TREE! THAT MUST BE IT!
YEP! IT'S EAST— AND ANYWAY, IT'S THE ONLY BIG TREE AROUND HERE!
9-11


— EIGHTEEN, NINETEEN, TWENTY!
TWENTY YARDS! IT COMES OUT JUST RIGHT, DOGGONE IT!

AND TEN YARDS FARTHER, WHERE THE GOLD IS SUPPOSED TO BE, IS RIGHT WHERE PETE AND SQUINCH WERE DIGGIN'!

AFTER CAREFULLY FOLLOWING THE INSTRUCTIONS ON CLARABELLE'S MAP, MICKEY COMES OUT AT THE SAME SPOT PETE AND SQUINCH HAD SEARCHED!
WELL, THERE'S NO GOLD BURIED TEN YARDS FROM THIS TREE!
NO, SIR! THOSE BIRDS CERT'NLY WOULD'VE FOUND IT!
O' COURSE, SOMEBODY ELSE MIGHT A' DISCOVERED IT IN ALL THESE YEARS! IT WAS BURIED IN 1863!
YEH — THAT WAS A LONG TIME AGO!
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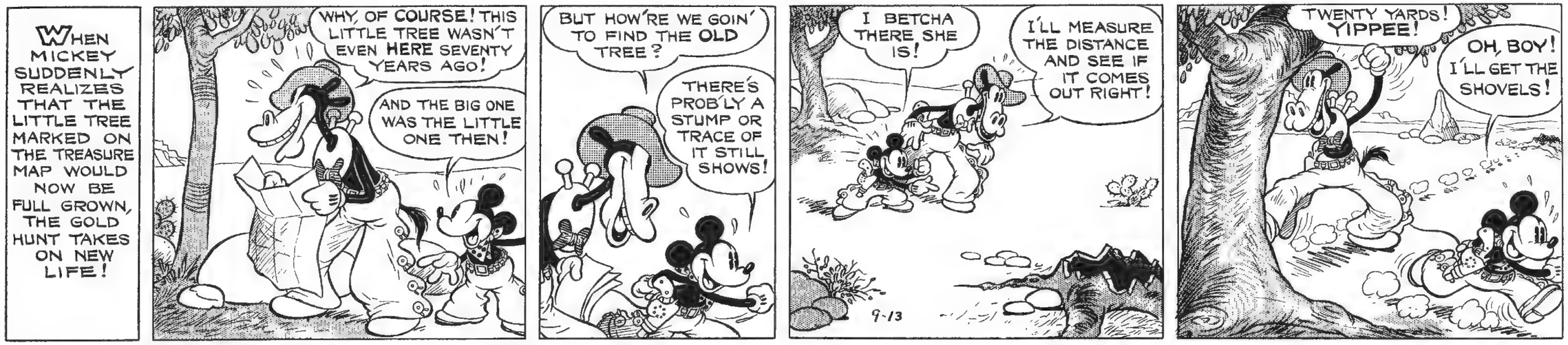
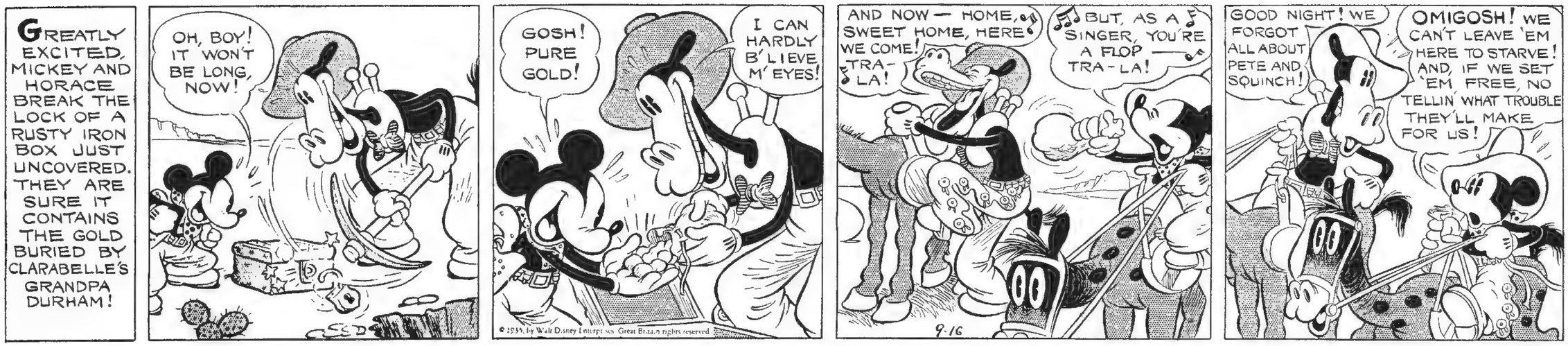
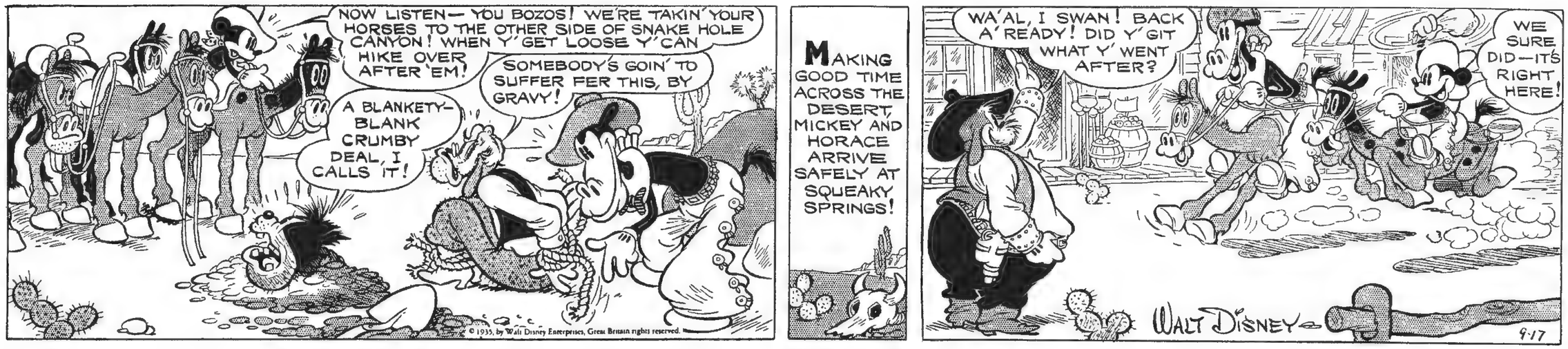
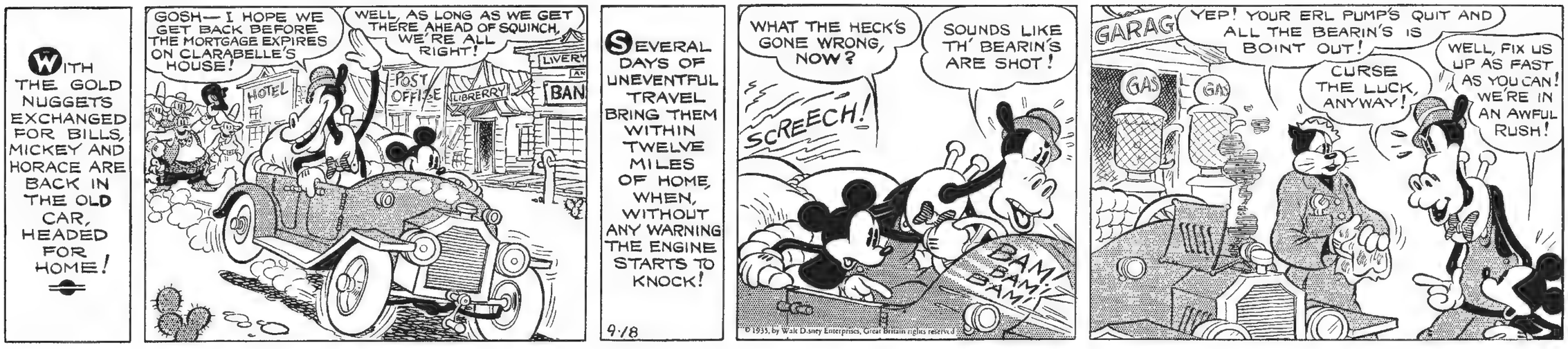
A WHOLE LOT TOO LONG AGO! HORACE, WE'RE NOT IN THE RIGHT PLACE!
9-12
WHY — WHAT MAKES YOU THINK — ?
THE LITTLE TREE ON THE CHART COULDN'T BE THIS ONE! IT'D HAFTA BE OVER SEVENTY YEARS OLD!
WALT DISNEY

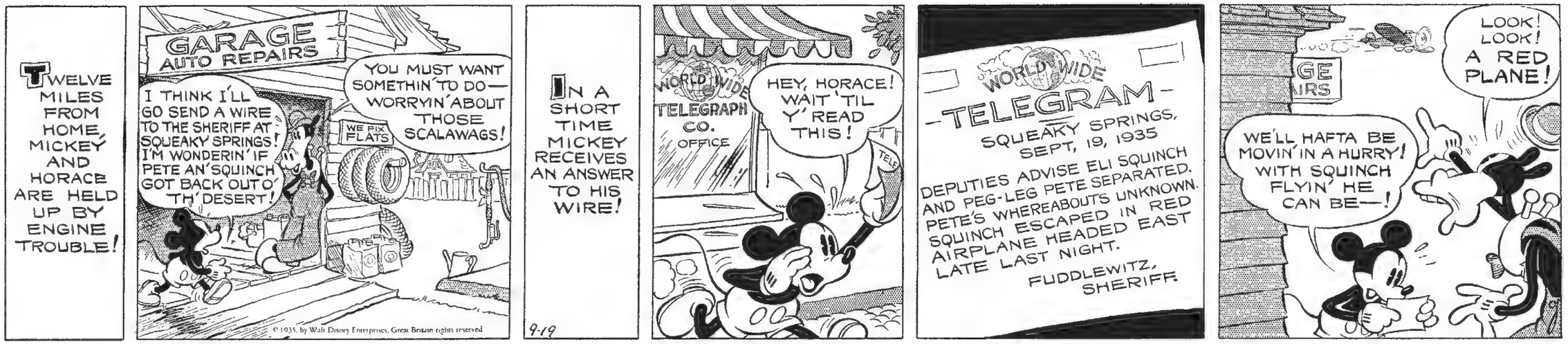

WHEN MICKEY SUDDENLY REALIZES THAT THE LITTLE TREE MARKED ON THE TREASURE MAP WOULD NOW BE FULL GROWN, THE GOLD HUNT TAKES ON NEW LIFE!
WHY, OF COURSE! THIS LITTLE TREE WASN'T EVEN HERE SEVENTY YEARS AGO!
AND THE BIG ONE WAS THE LITTLE ONE THEN!
BUT HOW'RE WE GOIN' TO FIND THE OLD TREE?
THERE'S PROB'LY A STUMP OR TRACE OF IT STILL SHOWS!
I BETCHA THERE SHE IS!
I'LL MEASURE THE DISTANCE AND SEE IF IT COMES OUT RIGHT!
9-13
TWENTY YARDS! YIPPEE!
OH, BOY! I'LL GET THE SHOVELS!

GOSH! WON'T IT BE GREAT IF WE HAVE STRUCK THE RIGHT SPOT?
AND WON'T PETE AND SQUINCH BE PLENTY SORE!
HOW ARE THEY GETTIN' ALONG?
THEY SEEMED A LITTLE PEEVISH. THE LAST TIME I TALKED TO 'EM!
THIS IS ALL YOUR FAULT, YUH SKINNY GALOOT! YUH DONE IT ALL WRONG FRUM THE START!
RATS! YOU BUNGLED EVERYTHING YE EVER TRIED — YE CONSARNED FAT FOOL!
9-14
WE'VE GOT IT, MICKEY! WE'VE GOT IT!
HOT DAWG! CLARABELLE'S HOME IS SAVED!
WALT DISNEY

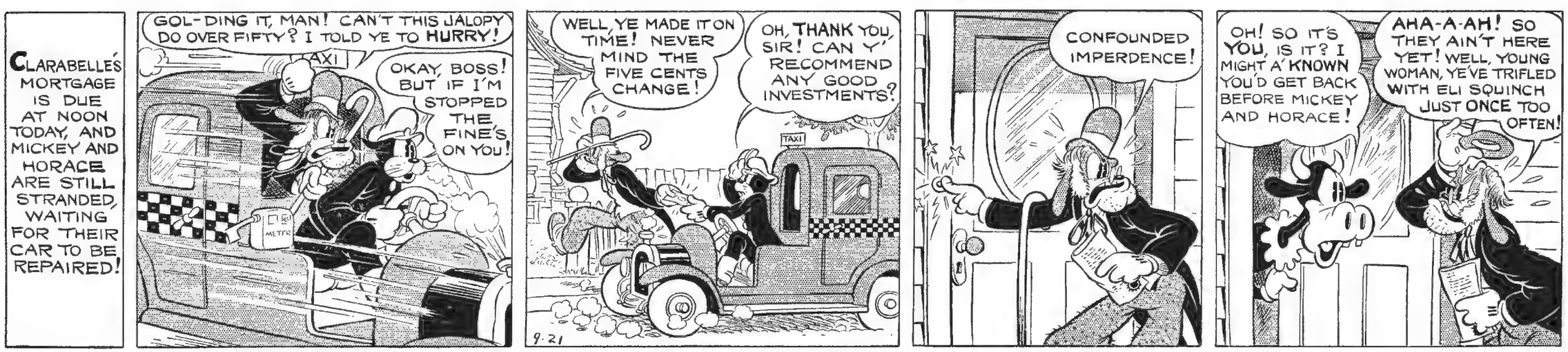

GREATLY EXCITED, MICKEY AND HORACE BREAK THE LOCK OF A RUSTY IRON BOX JUST UNCOVERED. THEY ARE SURE IT CONTAINS THE GOLD BURIED BY CLARABELLE'S GRANDPA DURHAM!
OH, BOY! IT WON'T BE LONG, NOW!
GOSH! PURE GOLD!
I CAN HARDLY B'LIEVE M' EYES!
AND NOW — HOME, SWEET HOME, HERE WE COME! TRA-LA!
BUT, AS A SINGER, YOU'RE A FLOP — TRA-LA!
9-16
GOOD NIGHT! WE FORGOT ALL ABOUT PETE AND SQUINCH!
OMIGOSH! WE CAN'T LEAVE 'EM HERE TO STARVE! AND, IF WE SET 'EM FREE, NO TELLIN' WHAT TROUBLE THEY'LL MAKE FOR US!

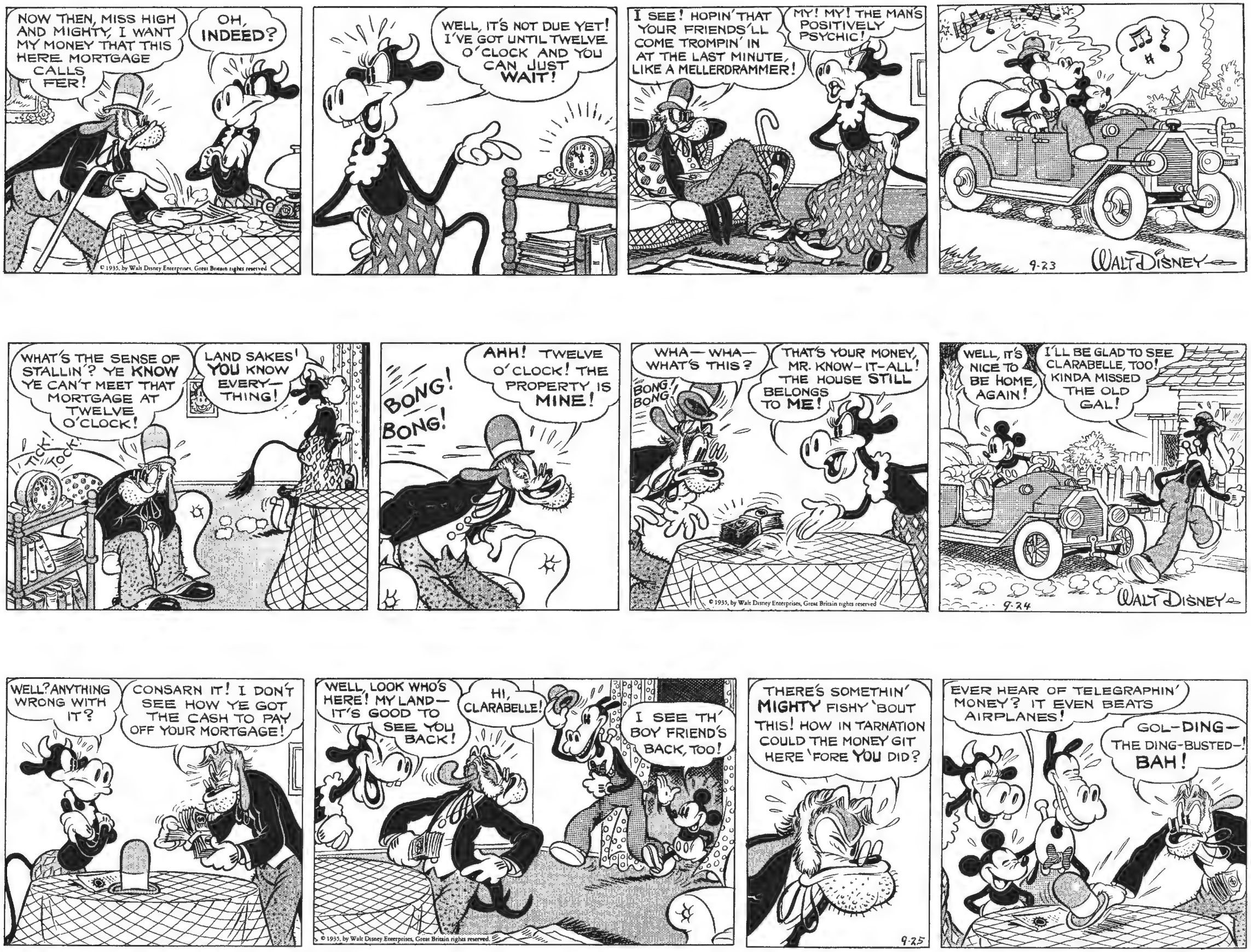

NOW LISTEN— YOU BOZOS! WE'RE TAKIN' YOUR HORSES TO THE OTHER SIDE OF SNAKE HOLE CANYON! WHEN Y'GET LOOSE Y'CAN HIKE OVER AFTER 'EM!
SOMEBODY'S GOIN' TO SUFFER FER THIS, BY GRAVY!
A BLANKETY-BLANK CRUMBY DEAL, I CALLS IT!
MAKING GOOD TIME ACROSS THE DESERT, MICKEY AND HORACE ARRIVE SAFELY AT SQUEAKY SPRINGS!
WA'AL, I SWAN! BACK A' READY! DID Y' GIT WHAT Y' WENT AFTER?
WE SURE DID—IT'S RIGHT HERE!
WALT DISNEY
9-17

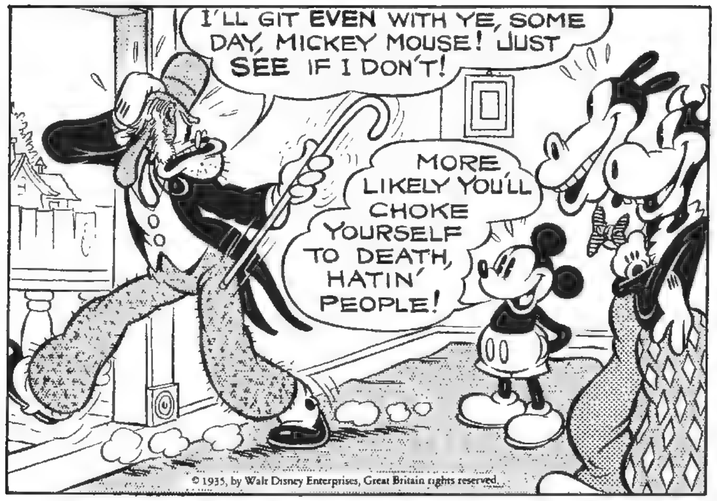

WITH THE GOLD NUGGETS EXCHANGED FOR BILLS, MICKEY AND HORACE ARE BACK IN THE OLD CAR, HEADED FOR HOME!
GOSH— I HOPE WE GET BACK BEFORE THE MORTGAGE EXPIRES ON CLARABELLE'S HOUSE!
WELL, AS LONG AS WE GET THERE AHEAD OF SQUINCH, WE'RE ALL RIGHT!
HOTEL
POST OFFICE
LIBRERRY
LIVERY
BAN
SEVERAL DAYS OF UNEVENTFUL TRAVEL BRING THEM WITHIN TWELVE MILES OF HOME, WHEN, WITHOUT ANY WARNING THE ENGINE STARTS TO KNOCK!
9-18
WHAT THE HECK'S GONE WRONG, NOW?
SOUNDS LIKE TH' BEARIN'S ARE SHOT!
SCREECH!
BAM! BAM! BAM!
GARAGE
YEP! YOUR ERL PUMP'S QUIT AND ALL THE BEARIN'S IS BOINT OUT!
CURSE THE LUCK, ANYWAY!
WELL, FIX US UP AS FAST AS YOU CAN! WE'RE IN AN AWFUL RUSH!
GAS
GAS

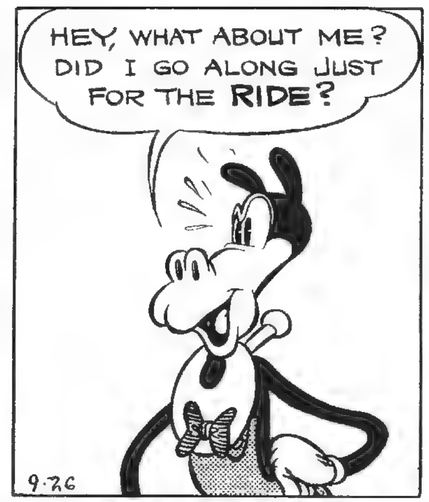

TWELVE MILES FROM HOME, MICKEY AND HORACE ARE HELD UP BY ENGINE TROUBLE!
GARAGE AUTO REPAIRS
I THINK I'LL GO SEND A WIRE TO THE SHERIFF AT SQUEAKY SPRINGS! I'M WONDERIN' IF PETE AN' SQUINCH GOT BACK OUT O' TH' DESERT!
YOU MUST WANT SOMETHIN' TO DO— WORRYIN' ABOUT THOSE SCALAWAGS!
WE FIX FLATS
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
IN A SHORT TIME MICKEY RECEIVES AN ANSWER TO HIS WIRE!
9-19
WORLD WIDE TELEGRAPH CO. OFFICE
HEY, HORACE! WAIT 'TIL Y' READ THIS!
WORLD WIDE TELEGRAM
SQUEAKY SPRINGS, SEPT, 19, 1935
DEPUTIES ADVISE ELI SQUINCH AND PEG-LEG PETE SEPARATED. PETE'S WHEREABOUTS UNKNOWN. SQUINCH ESCAPED IN RED AIRPLANE HEADED EAST LATE LAST NIGHT.
FUDDLEWITZ, SHERIFF.
LOOK! LOOK! A RED PLANE!
WE'LL HAFTA BE MOVIN' IN A HURRY! WITH SQUINCH FLYIN' HE CAN BE—!

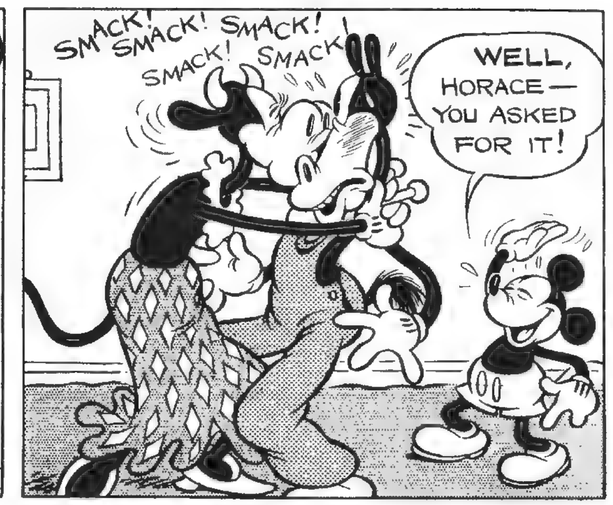
IF THAT'S SQUINCH IN THAT PLANE, HE CAN BE AT CLARABELLE'S LONG BEFORE OUR CAR'S FIXED!
AND THAT DOGGONE MORTGAGE IS DUE AT NOON TODAY! WE'VE GOT TO BE THERE!
GAS
I KNOW JUST HOW WE CAN WORK IT, TOO!
9-20
RIGHT ON TIME— 'LESS'N THEM TWO PESTS HAVE GOT IN AHEAD O' ME!
YESSIR! I KNOW THE HOUSE WELL!
TAXI
THEN GIT GOIN'! AND DON'T PAY NO ATTENTION TO SPEED LAWS!
WALT DISNEY


CLARABELLE'S MORTGAGE IS DUE AT NOON TODAY, AND MICKEY AND HORACE ARE STILL STRANDED, WAITING FOR THEIR CAR TO BE REPAIRED!
GOL-DING IT, MAN! CAN'T THIS JALOPY DO OVER FIFTY? I TOLD YE TO HURRY!
TAXI
OKAY, BOSS! BUT IF I'M STOPPED THE FINE'S ON YOU!
METER
WELL, YE MADE IT ON TIME! NEVER MIND THE FIVE CENTS CHANGE!
OH, THANK YOU, SIR! CAN Y' RECOMMEND ANY GOOD INVESTMENTS?
TAXI
9-21
CONFOUNDED IMPERDENCE!
OH! SO IT'S YOU, IS IT? I MIGHT A' KNOWN YOU'D GET BACK BEFORE MICKEY AND HORACE!
AHA-A-AH! SO THEY AIN'T HERE YET! WELL, YOUNG WOMAN, YE'VE TRIFLED WITH ELI SQUINCH JUST ONCE TOO OFTEN!

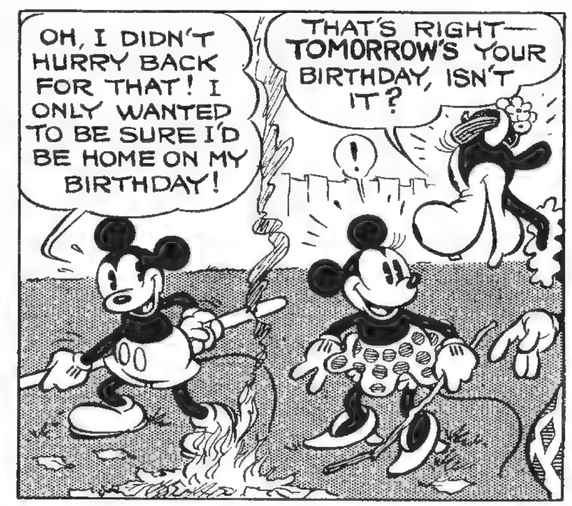

NOW THEN, MISS HIGH AND MIGHTY, I WANT MY MONEY THAT THIS HERE MORTGAGE CALLS FER!
OH, INDEED?
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
WELL, IT'S NOT DUE YET! I'VE GOT UNTIL TWELVE O'CLOCK AND YOU CAN JUST WAIT!
I SEE! HOPIN' THAT YOUR FRIENDS'LL COME TROMPIN' IN AT THE LAST MINUTE, LIKE A MELLERDRAMMER!
MY! MY! THE MAN'S POSITIVELY PSYCHIC!
9-23
WALT DISNEY
WHAT'S THE SENSE OF STALLIN'? YE KNOW YE CAN'T MEET THAT MORTGAGE AT TWELVE O'CLOCK!
LAND SAKES! YOU KNOW EVERY-THING!
TICK TOCK
BONG! BONG!
AHH! TWELVE O'CLOCK! THE PROPERTY IS MINE!
WHA— WHA— WHAT'S THIS?
BONG! BONG!
THAT'S YOUR MONEY, MR. KNOW-IT-ALL! THE HOUSE STILL BELONGS TO ME!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
WELL, IT'S NICE TO BE HOME, AGAIN!
I'LL BE GLAD TO SEE CLARABELLE, TOO! KINDA MISSED THE OLD GAL!
9-24
WALT DISNEY
WELL? ANYTHING WRONG WITH IT?
CONSARN IT! I DON'T SEE HOW YE GOT THE CASH TO PAY OFF YOUR MORTGAGE!
WELL, LOOK WHO'S HERE! MY LAND— IT'S GOOD TO SEE YOU BACK!
HI, CLARABELLE!
I SEE TH' BOY FRIEND'S BACK, TOO!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
THERE'S SOMETHIN' MIGHTY FISHY 'BOUT THIS! HOW IN TARNATION COULD THE MONEY GIT HERE 'FORE YOU DID?
9-25
EVER HEAR OF TELEGRAPHIN' MONEY? IT EVEN BEATS AIRPLANES!
GOL-DING— THE DING-BUSTED-! BAH!



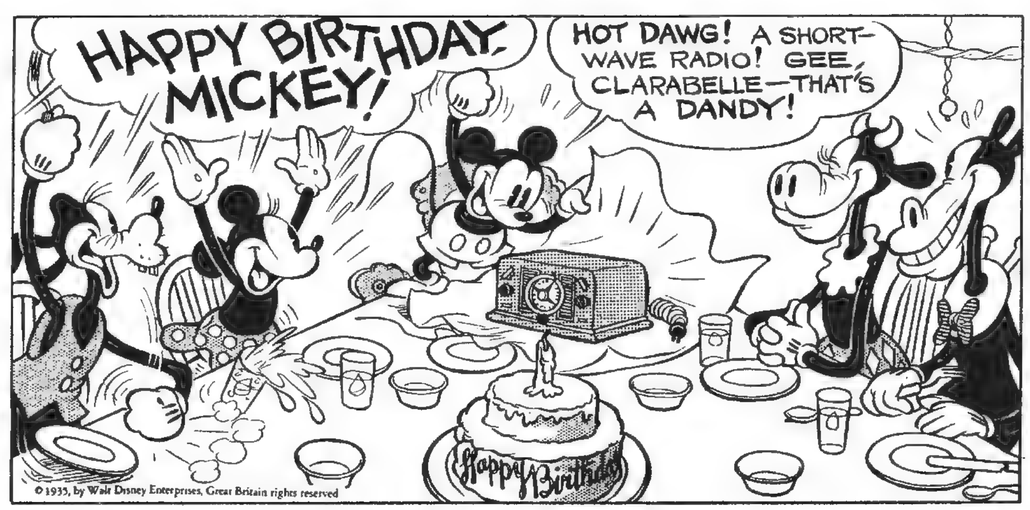


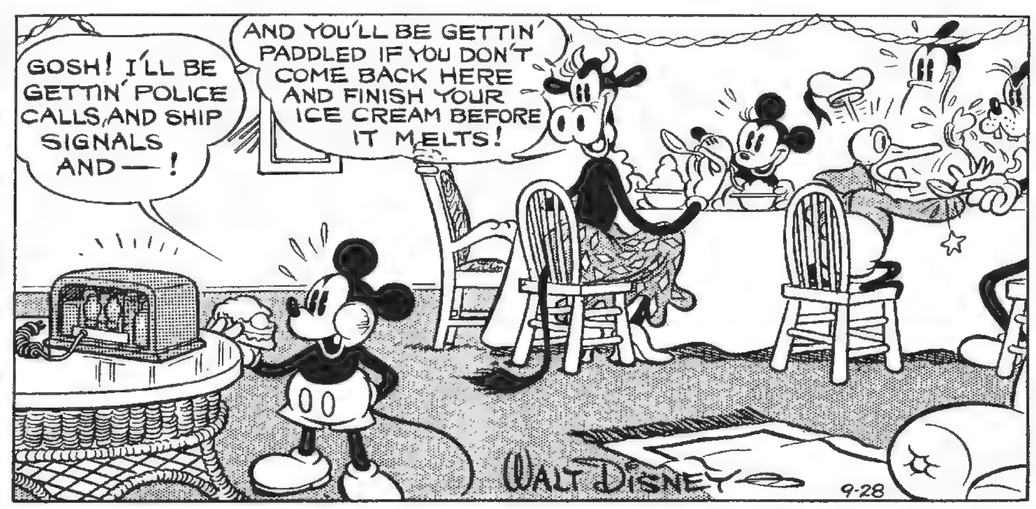


EVER SINCE MICKEY AND HORACE GOT BACK FROM THE WEST, CLARABELLE HAS BEEN TRYING TO GET THEM TO ACCEPT A REWARD, BUT THEY POOH-POOH THE IDEA!



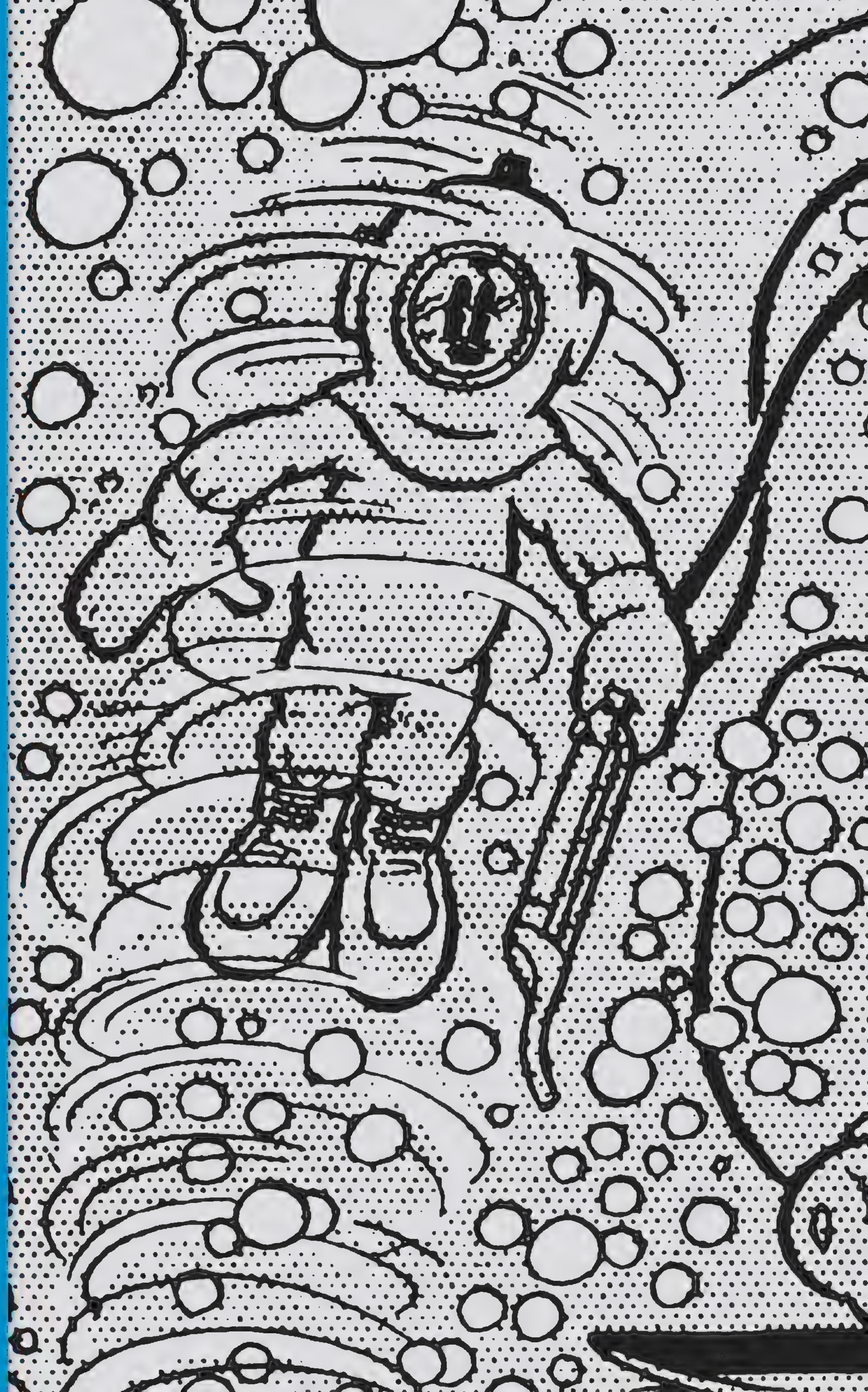
CLARABELLE GIVES A BIG BIRTHDAY PARTY FOR MICKEY AND, AS A GIFT, PRESENTS HIM WITH SOMETHING HE HAS WANTED FOR A LONG TIME!





THE PIRATE SUBMARINE

SEPTEMBER 30, 1935
–
JANUARY 4, 1936



FUTURE SHOCK (AND SCIENCE)

Mickey won't accept a cash reward for having saved Clarabelle's house, but witness his excitement when she gives him a short-wave radio as a birthday present! He loves tinkering, he loves technology—he's the kind of guy who can recognize and decipher Morse code in his head when he hears the crackling that others think is just "static."

"The Pirate Submarine" is one of several stories showcasing Mickey (and by extension, Gottfredson himself) as a 1930s techno-geek. There is always a new gadget for him to test out or analyze: a "Submarplane," a magnetic claw, bronze guns, an acetylene torch. To modern readers, the 1930s may seem like the antique past; but the decade was actually a golden era for forward-looking science magazines like *Scientific American* and *Popular Mechanics*. A quest for "modernity" pervaded not only technology, but art and architecture: consider futurism, Art Deco, and the iconic New York skyscrapers (the Empire State Building, the Chrysler Building), all of which flourished or were built at the time.

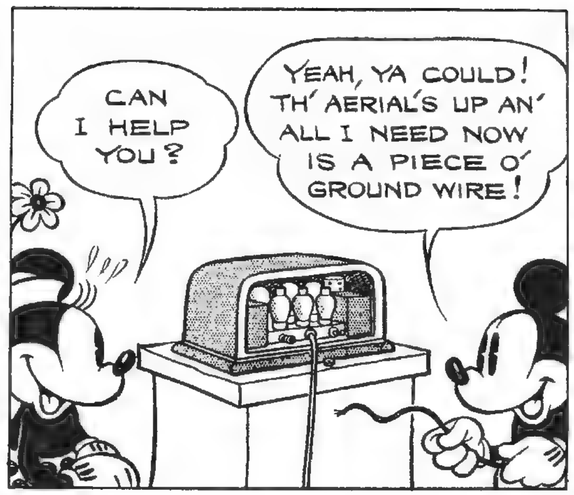
Speaking of "popular mechanics"... welcome back, Gloomy! Mickey's disillusioned and cynical companion from "The Mail Pilot" (1933) returns, and brings with him the all-action mood of that earlier adventure. Once again, this involves a serious and almost warlike atmosphere—including implied injury for some minor characters—but the mood is softened in key spots by the cartoony lightheartedness of some sequences, such as the maiden flight/dive of the Submarplane.

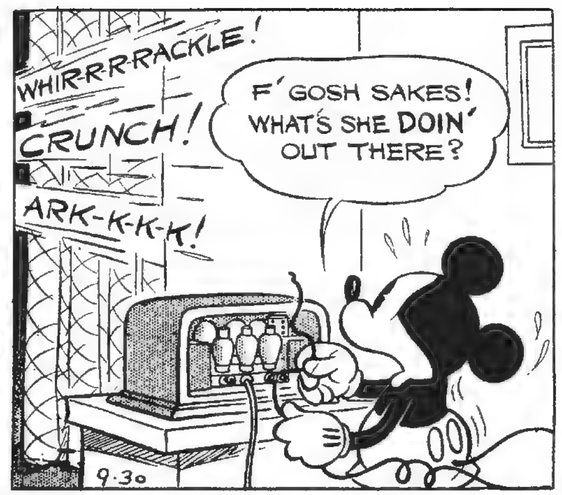
Dr. Vulter, anticipating the Phantom Blot years later, is an outstandingly well-developed villain. His menacing threat slowly builds up over several weeks of strips until we learn what the mysterious "S" actually is. World domination gives Vulter a scary and suitable motive; the modern reader cannot fail to discern rumblings of James Bond's arch-enemies in Vulter—indeed, the secret island hideout is one of the themes that Ian Fleming would later reinvent for 007.

For his own part, Mickey seems to enjoy the role of part-time special agent; he jumps at the chance when Captain Doberman offers him an Air Force assignment, and it definitely won't be his last. Ever the action-seeker, Mickey isn't really suited to an everyday, subordinate office job. Ironically, when a future spying assignment from Doberman lands him in the Foreign Legion, he will find himself in the most difficult subordinate position of his life—but *that* story will have to wait for a future volume.

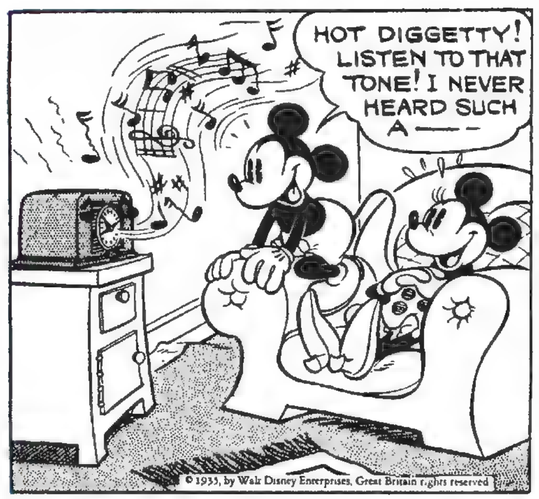
— Leonardo Gori and Francesco Stajano

HOW'S THE NEW RADIO COMING?
OKAY, I THINK! I CAN HARDLY WAIT TO HEAR HOW IT'LL SOUND!


CAN I HELP YOU?
YEAH, YA COULD! TH' AERIAL'S UP AN' ALL I NEED NOW IS A PIECE O' GROUND WIRE!


WHIRRRRACKLE!
CRUNCH!
ARK-K-K-K!
F' GOSH SAKES! WHAT'S SHE DOIN' OUT THERE?
9-30

I COULDN'T FIND ANY, SO I'M GRINDING YOU SOME!
!
!
WALT DISNEY


HOT DIGGETTY! LISTEN TO THAT TONE! I NEVER HEARD SUCH A——
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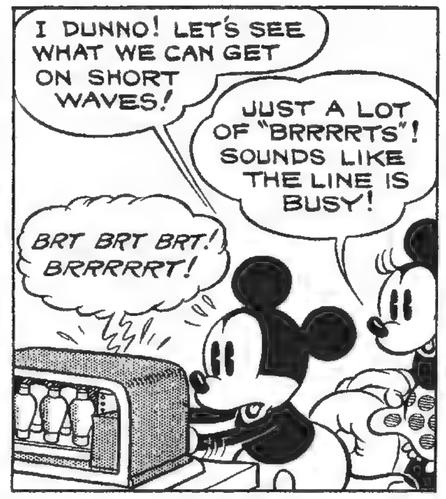
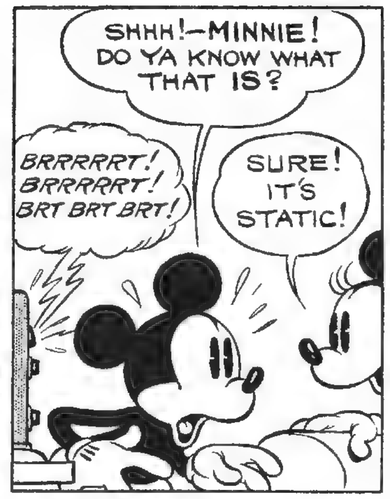
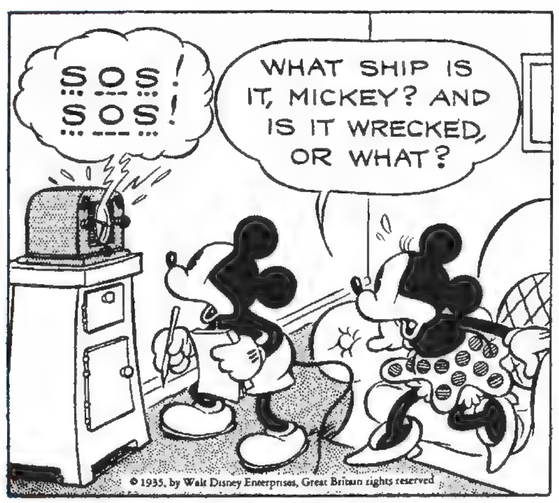
THAT'S FUNNY! IT WAS GOIN' SWELL— AN' THEN IT JUST STOPPED!
WHAT HAPPENED?
HMMMMM—
10-1


I DUNNO! LET'S SEE WHAT WE CAN GET ON SHORT WAVES!
JUST A LOT OF "BRRRRTS"! SOUNDS LIKE THE LINE IS BUSY!
BRT BRT BRT! BRRRRRT!


SHHH!—MINNIE! DO YA KNOW WHAT THAT IS?
BRRRRRT! BRRRRRT! BRT BRT BRT!
SURE! IT'S STATIC!

BRT BRT BRT! BRRRRRT! BRRRRRT! BRRRRRT! BRT BRT BRT!
STATIC NUTHIN'! THAT'S CODE! IT'S AN S.O.S! SOME SHIP'S IN TROUBLE SOMEWHERE!


S O S! S O S!
WHAT SHIP IS IT, MICKEY? AND IS IT WRECKED, OR WHAT?
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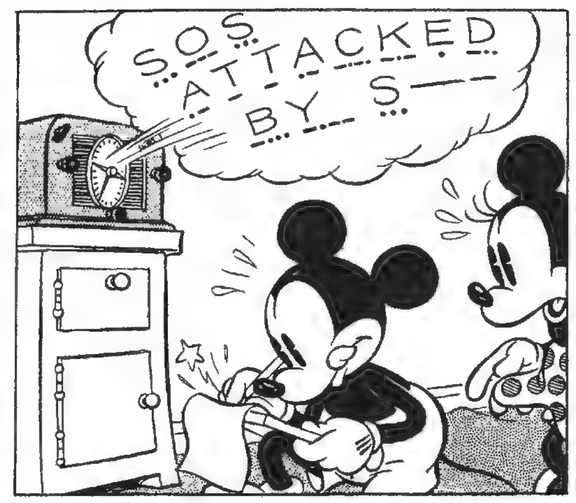
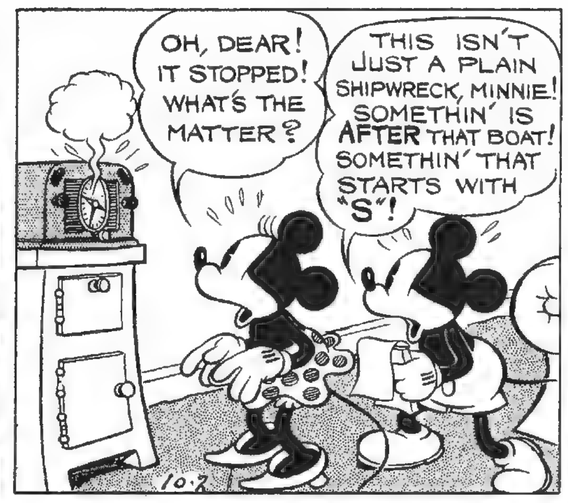
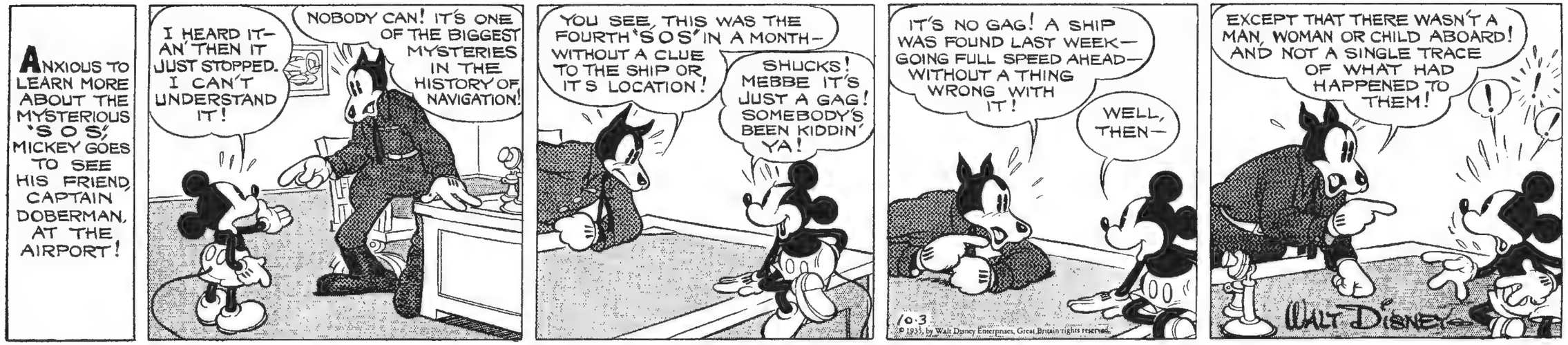

S.O.S. ATTACKED BY S——


OH, DEAR! IT STOPPED! WHAT'S THE MATTER?
THIS ISN'T JUST A PLAIN SHIPWRECK, MINNIE! SOMETHIN' IS AFTER THAT BOAT! SOMETHIN' THAT STARTS WITH "S"!
10-2

I'VE GOT A HUNCH THERE'S SOMETHIN'— MEBBE I OUGHTA — I KNOW! CAPTAIN DOBERMAN! HE'LL KNOW WHAT T' DO!


ANXIOUS TO LEARN MORE ABOUT THE MYSTERIOUS "S O S", MICKEY GOES TO SEE HIS FRIEND, CAPTAIN DOBERMAN, AT THE AIRPORT!
I HEARD IT— AN' THEN IT JUST STOPPED. I CAN'T UNDERSTAND IT!
NOBODY CAN! IT'S ONE OF THE BIGGEST MYSTERIES IN THE HISTORY OF NAVIGATION!
YOU SEE, THIS WAS THE FOURTH "S O S" IN A MONTH— WITHOUT A CLUE TO THE SHIP OR, IT'S LOCATION!
SHUCKS! MEBBE IT'S JUST A GAG! SOMEBODY'S BEEN KIDDIN' YA!
IT'S NO GAG! A SHIP WAS FOUND LAST WEEK— GOING FULL SPEED AHEAD— WITHOUT A THING WRONG WITH IT!
WELL, THEN—
10-3
© 1933, by Walt Disney Enterprises, Great Britain rights reserved.
EXCEPT THAT THERE WASN'T A MAN, WOMAN OR CHILD ABOARD! AND NOT A SINGLE TRACE OF WHAT HAD HAPPENED TO THEM!
!
WALT DISNEY

BUT, CAPTAIN DOBERMAN, WHAT COULD HAVE HAPPENED TO THE PEOPLE ON THOSE SHIPS?
NOBODY KNOWS! THE BOATS WERE UNDAMAGED— BUT EMPTY!
WHAT ABOUT THAT RADIO MESSAGE— "ATTACKED BY "S"—"?
IT'S OUR ONLY CLUE! WHATEVER THAT "S" IS, IT ATTACKS SWIFTLY AND WITHOUT WARNING!
IT CAN STOP THE RADIO ALMOST INSTANTLY, REMOVE EVERYONE ON BOARD— AND YET NOT INJURE THE SHIP!
10-4
GOSH! IT DOESN'T SOUND HUMAN!
I KNOW IT! BUT HUMAN OR NOT, I NEED SOMEBODY WHO'LL FIND OUT WHAT IT IS— AND THEN CAPTURE IT!
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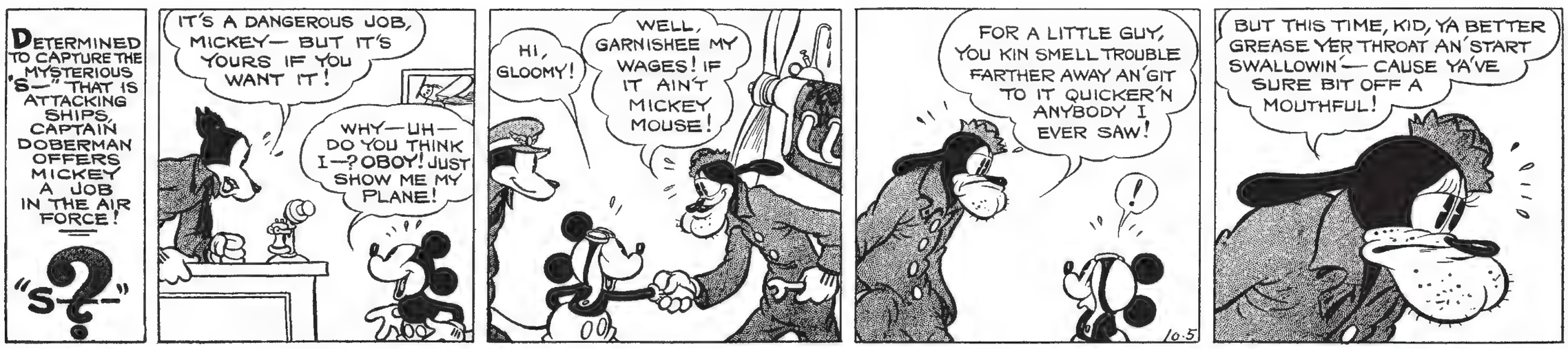
HOW ABOUT IT, MICKEY? DO YOU WANT TO JOIN THE AIR FORCE AGAIN?
WALT DISNEY


DETERMINED TO CAPTURE THE MYSTERIOUS "S—" THAT IS ATTACKING SHIPS, CAPTAIN DOBERMAN OFFERS MICKEY A JOB IN THE AIR FORCE!
"S—?—"
IT'S A DANGEROUS JOB, MICKEY— BUT IT'S YOURS IF YOU WANT IT!
WHY—UH— DO YOU THINK I—? OBOY! JUST SHOW ME MY PLANE!
HI, GLOOMY!
WELL, GARNISHEE MY WAGES! IF IT AIN'T MICKEY MOUSE!
FOR A LITTLE GUY, YOU KIN SMELL TROUBLE FARTHER AWAY AN'GIT TO IT QUICKER'N ANYBODY I EVER SAW!
!
10-5
BUT THIS TIME, KID, YA BETTER GREASE YER THROAT AN'START SWALLOWIN'— CAUSE YA'VE SURE BIT OFF A MOUTHFUL!

HOPING TO DISCOVER AND CAPTURE THE MYSTERIOUS "S——" THAT HAS BEEN PLUNDERING SHIPS, MICKEY RE-JOINS THE AIR SERVICE!

BUT IF WE DON'T KNOW WHAT IT IS, HOW ARE WE GONNA KNOW WHAT TO USE TO CHASE IT?
THAT'S JUST IT! GLOOMY AND I HAVE BUILT A SHIP IN WHICH YOU CAN CHASE IT ANYWHERE-
NO ADMIT
KEEP OUT
THIS MEANS YOU
NO VISITORS
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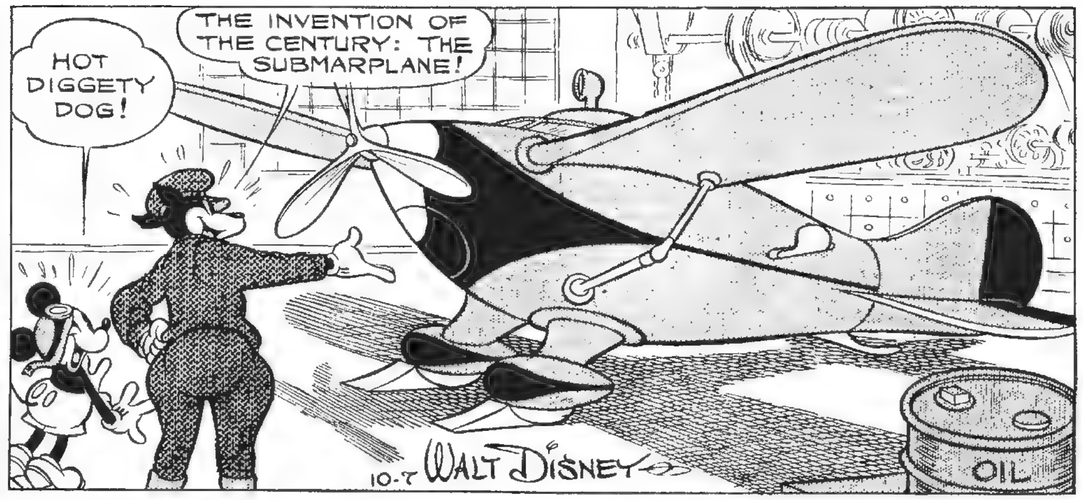
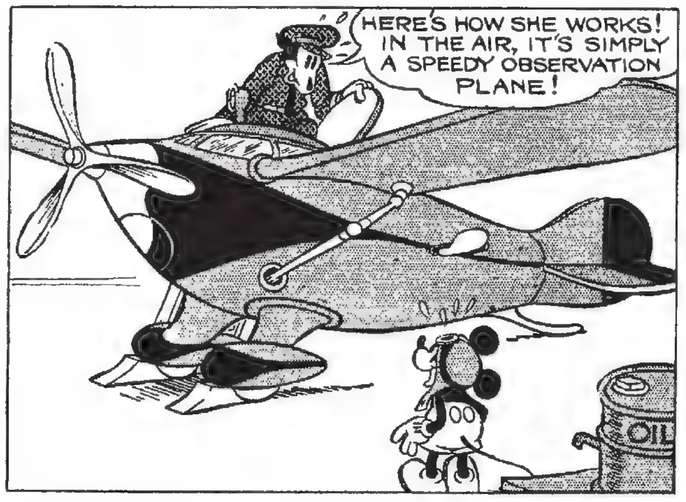
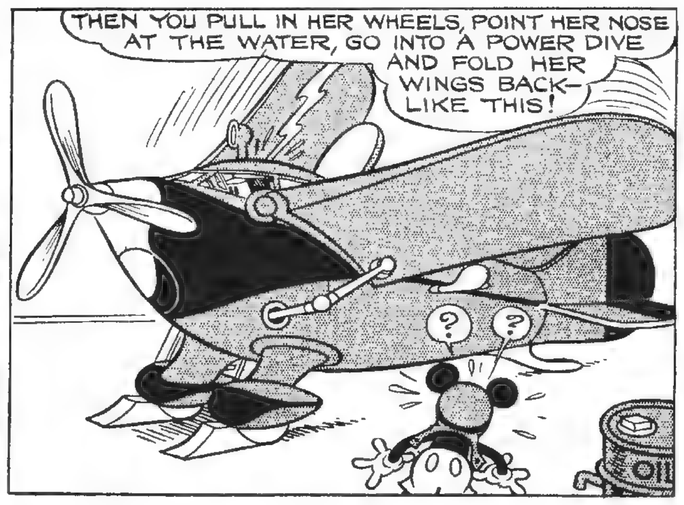
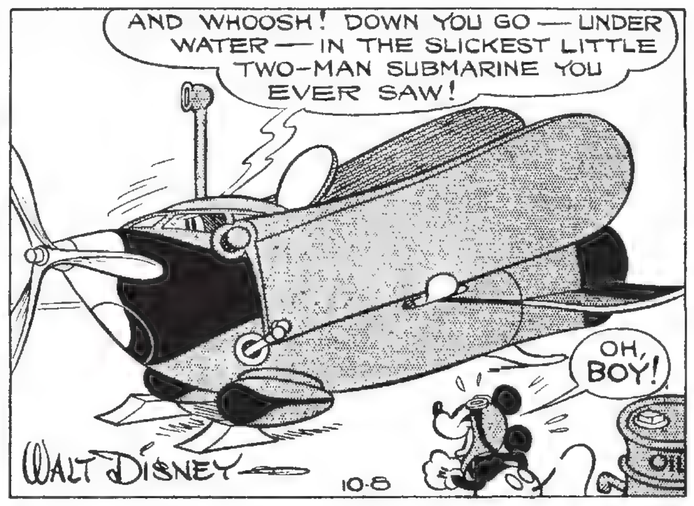
ON LAND—— IN THE AIR—— OR UNDER WATER!

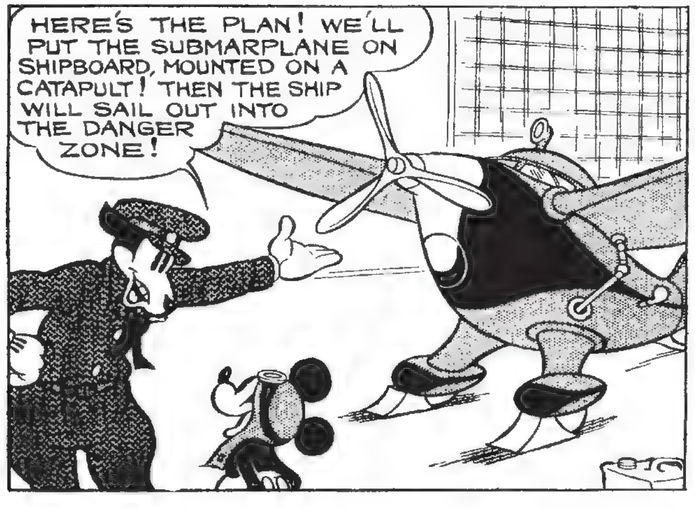

HOT DIGGETY DOG!
THE INVENTION OF THE CENTURY: THE SUBMARPLANE!
10-7 WALT DISNEY
OIL

TO AID HIM IN CAPTURING THE MYSTERIOUS "S——" MICKEY IS SHOWN CAPTAIN DOBERMAN'S NEW SUBMARPLANE!

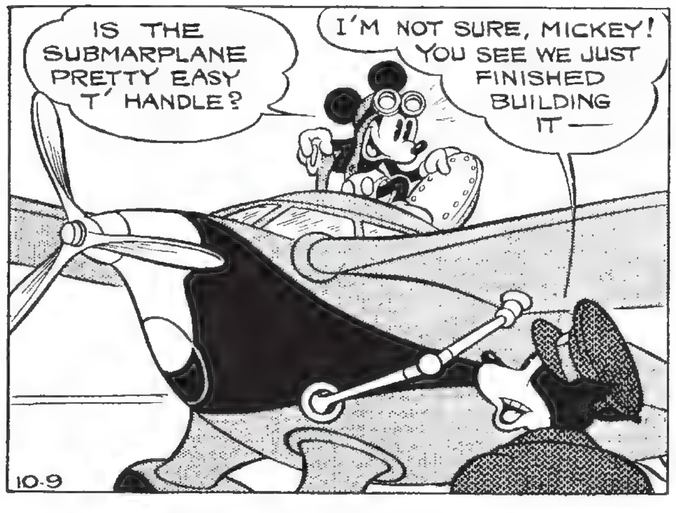

HERE'S HOW SHE WORKS! IN THE AIR, IT'S SIMPLY A SPEEDY OBSERVATION PLANE!
OIL


THEN YOU PULL IN HER WHEELS, POINT HER NOSE AT THE WATER, GO INTO A POWER DIVE AND FOLD HER WINGS BACK— LIKE THIS!
?
?
OIL


AND WHOOSH! DOWN YOU GO—— UNDER WATER—— IN THE SLICKEST LITTLE TWO-MAN SUBMARINE YOU EVER SAW!
OH, BOY!
WALT DISNEY
10-8
OIL


HERE'S THE PLAN! WE'LL PUT THE SUBMARPLANE ON SHIPBOARD, MOUNTED ON A CATAPULT! THEN THE SHIP WILL SAIL OUT INTO THE DANGER ZONE!

WHEN THE MYSTERIOUS "S——" ATTACKS THE SHIP, YOU'LL CATAPULT YOURSELF INTO THE AIR, AND DO SOME ATTACKING, YOURSELF!
BOY! WHAT A SWELL IDEA! IT CAN'T MISS!


IS THE SUBMARPLANE PRETTY EASY T' HANDLE?
I'M NOT SURE, MICKEY! YOU SEE WE JUST FINISHED BUILDING IT——
10-9

—— AND WE'VE NEVER HAD A CHANCE TO GIVE IT A TEST!
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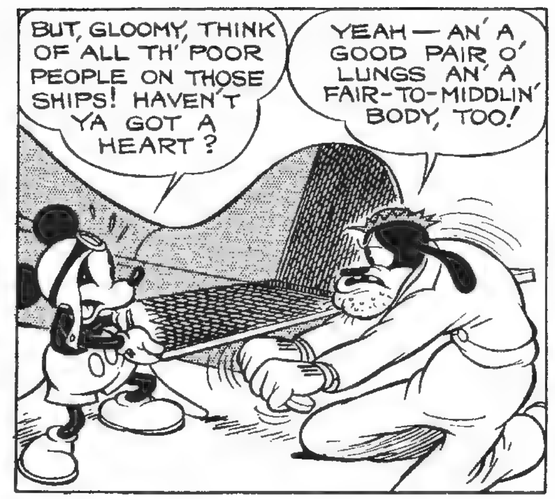
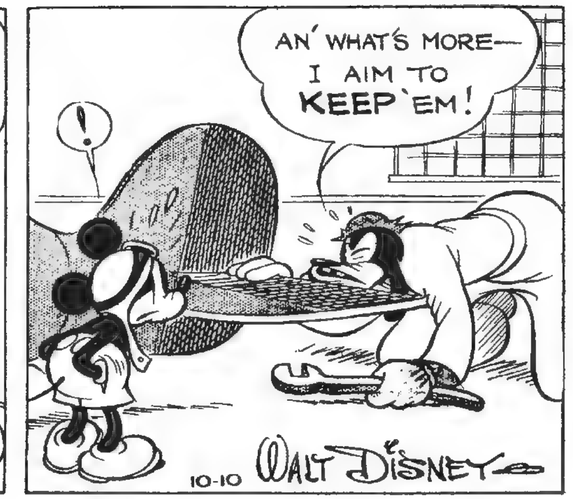
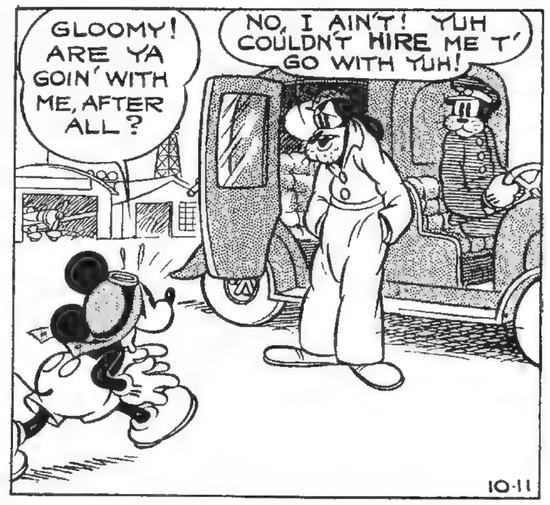
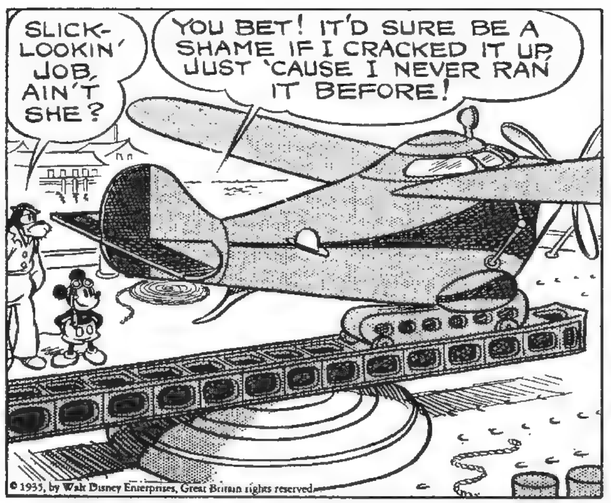


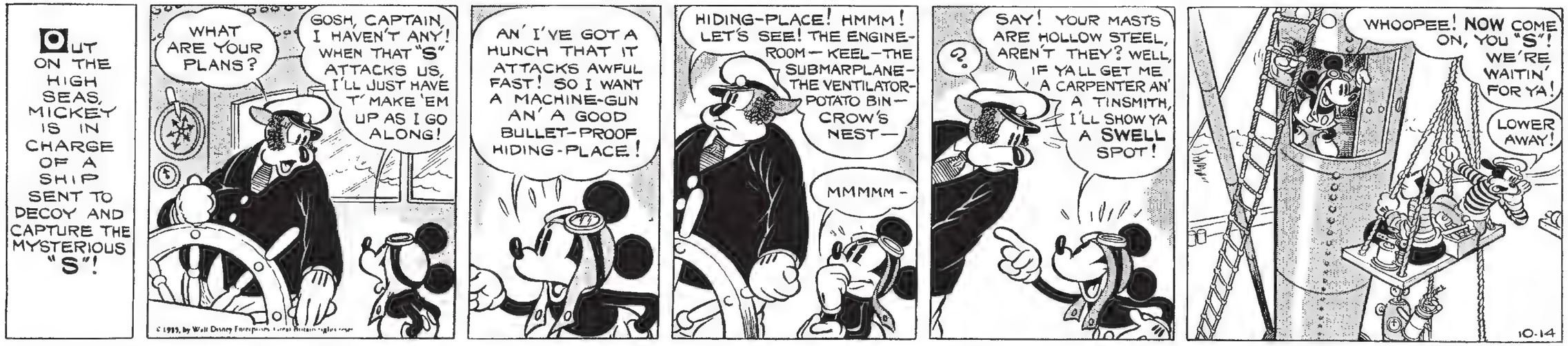


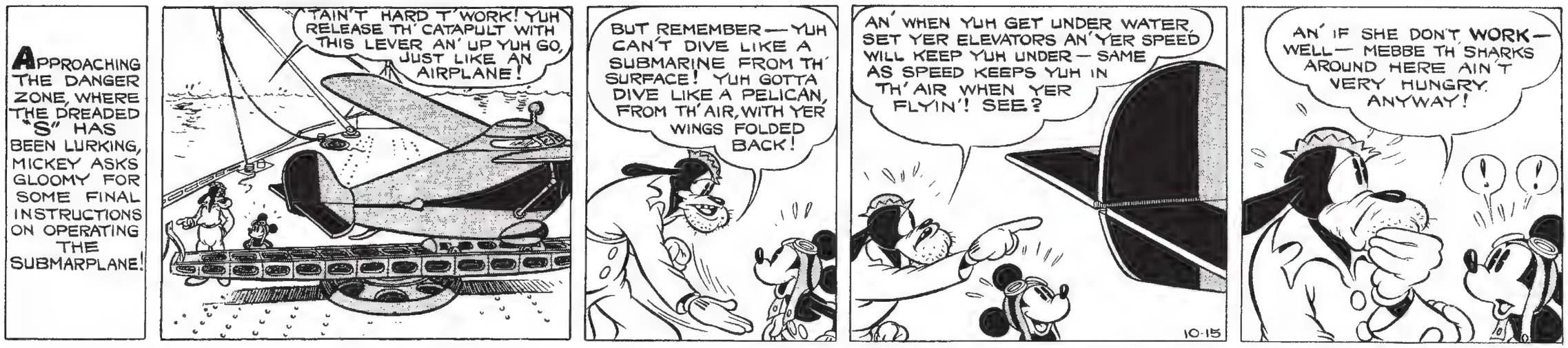
HAVING RECEIVED HIS FINAL INSTRUCTIONS, MICKEY IS READY TO LEAVE—AND TO CAPTURE THE MYSTERIOUS "S"!

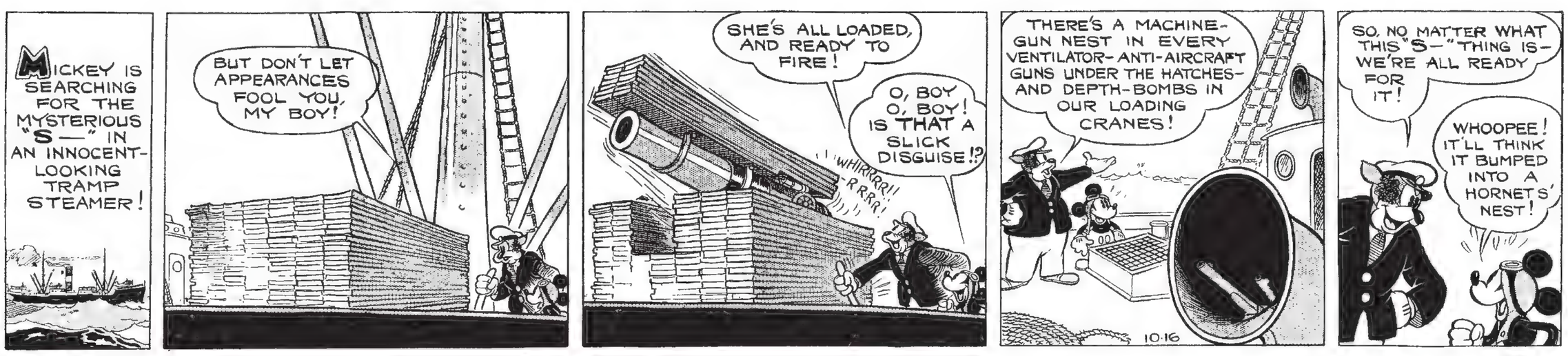


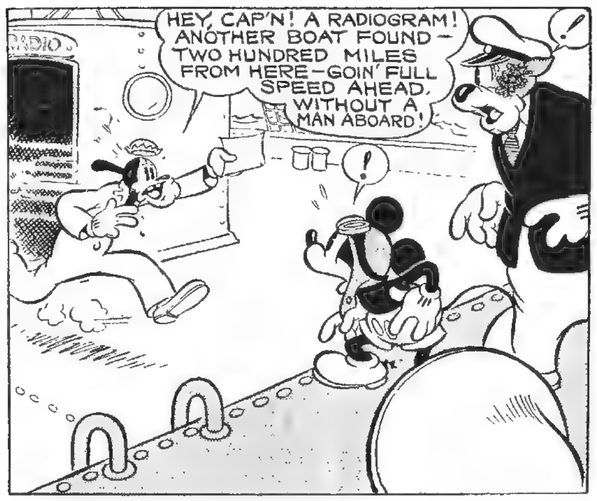
WITH HIS SUBMARPLANE MOUNTED ON ITS CATAPULT ABOARD SHIP, MICKEY IS ALL SET TO SAIL ON HIS QUEST OF THE PIRATICAL "S—"!

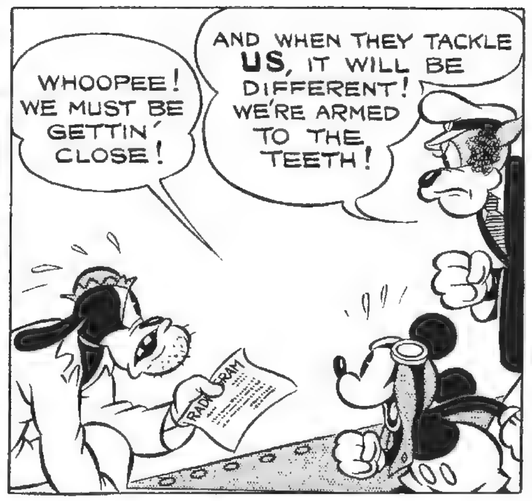


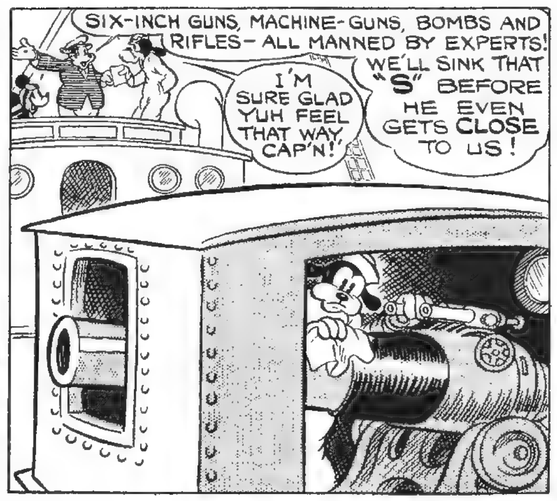

OUT ON THE HIGH SEAS, MICKEY IS IN CHARGE OF A SHIP SENT TO DECOY AND CAPTURE THE MYSTERIOUS "S"!
WHAT ARE YOUR PLANS?
GOSH, CAPTAIN, I HAVEN'T ANY! WHEN THAT "S" ATTACKS US, I'LL JUST HAVE T' MAKE 'EM UP AS I GO ALONG!
AN' I'VE GOT A HUNCH THAT IT ATTACKS AWFUL FAST! SO I WANT A MACHINE-GUN AN' A GOOD BULLET-PROOF HIDING-PLACE!
HIDING-PLACE! HMMM! LET'S SEE! THE ENGINE-ROOM — KEEL — THE SUBMARPLANE — THE VENTILATOR — POTATO BIN — CROW'S NEST —
MMMMM —
?
SAY! YOUR MASTS ARE HOLLOW STEEL, AREN'T THEY? WELL, IF YA'LL GET ME A CARPENTER AN' A TINSMITH, I'LL SHOW YA A SWELL SPOT!
WHOOPEE! NOW COME ON, YOU "S"! WE'RE WAITIN' FOR YA!
LOWER AWAY!
10-14

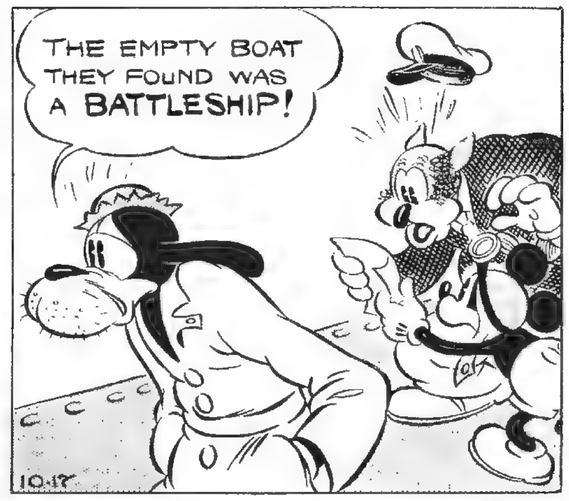

APPROACHING THE DANGER ZONE, WHERE THE DREADED "S" HAS BEEN LURKING, MICKEY ASKS GLOOMY FOR SOME FINAL INSTRUCTIONS ON OPERATING THE SUBMARPLANE!
TAIN'T HARD T' WORK! YUH RELEASE TH' CATAPULT WITH THIS LEVER AN' UP YUH GO, JUST LIKE AN AIRPLANE!
BUT REMEMBER — YUH CAN'T DIVE LIKE A SUBMARINE FROM TH' SURFACE! YUH GOTTA DIVE LIKE A PELICAN, FROM TH' AIR, WITH YER WINGS FOLDED BACK!
AN' WHEN YUH GET UNDER WATER, SET YER ELEVATORS AN' YER SPEED WILL KEEP YUH UNDER — SAME AS SPEED KEEPS YUH IN TH' AIR WHEN YER FLYIN'! SEE?
10-15
AN' IF SHE DON'T WORK — WELL — MEBBE TH' SHARKS AROUND HERE AIN'T VERY HUNGRY ANYWAY!
!
!


MICKEY IS SEARCHING FOR THE MYSTERIOUS "S —" IN AN INNOCENT-LOOKING TRAMP STEAMER!
BUT DON'T LET APPEARANCES FOOL YOU, MY BOY!
SHE'S ALL LOADED, AND READY TO FIRE!
O, BOY O, BOY! IS THAT A SLICK DISGUISE!?
WHIRRRR!! -RRRR!
THERE'S A MACHINE-GUN NEST IN EVERY VENTILATOR — ANTI-AIRCRAFT GUNS UNDER THE HATCHES — AND DEPTH-BOMBS IN OUR LOADING CRANES!
10-16
SO, NO MATTER WHAT THIS "S —" THING IS — WE'RE ALL READY FOR IT!
WHOOPEE! IT'LL THINK IT BUMPED INTO A HORNET'S NEST!

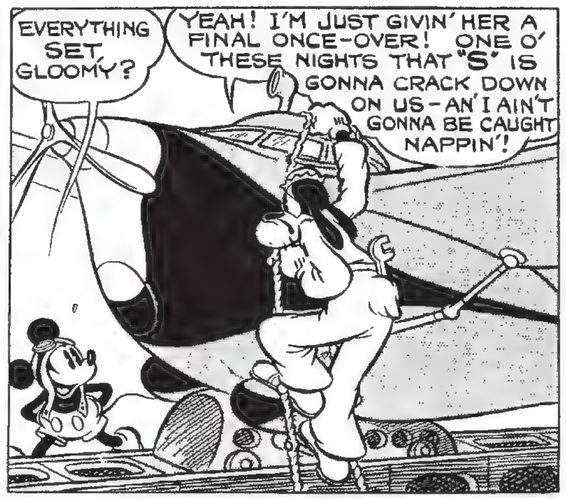

HEY, CAP'N! A RADIOGRAM! ANOTHER BOAT FOUND — TWO HUNDRED MILES FROM HERE — GOIN' FULL SPEED AHEAD, WITHOUT A MAN ABOARD!
!

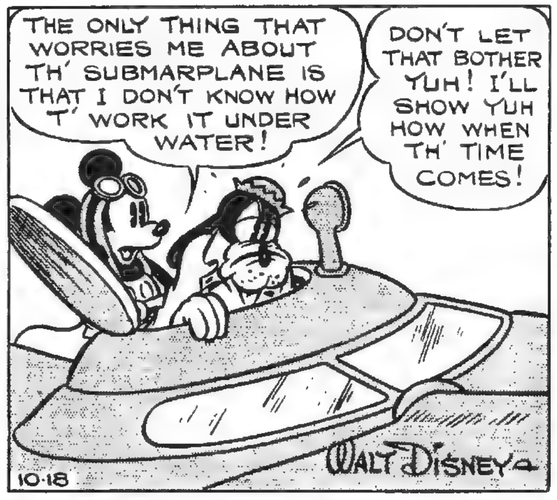

WHOOPEE! WE MUST BE GETTIN' CLOSE!
AND WHEN THEY TACKLE US, IT WILL BE DIFFERENT! WE'RE ARMED TO THE TEETH!
RADIOGRAM


SIX-INCH GUNS, MACHINE-GUNS, BOMBS AND RIFLES — ALL MANNED BY EXPERTS!
I'M SURE GLAD YUH FEEL THAT WAY, CAP'N!
WE'LL SINK THAT "S" BEFORE HE EVEN GETS CLOSE TO US!


THE EMPTY BOAT THEY FOUND WAS A BATTLESHIP!
10-17

LISSEN, FELLER! IT'S YOUR JOB T' WORK TH' CATAPULT! WHEN WE TELL YUH TO PULL THIS LEVER BACK HARD! SEE?
AYE!


EVERYTHING SET, GLOOMY?
YEAH! I'M JUST GIVIN' HER A FINAL ONCE-OVER! ONE O' THESE NIGHTS THAT "S" IS GONNA CRACK DOWN ON US — AN' I AIN'T GONNA BE CAUGHT NAPPIN'!


THE ONLY THING THAT WORRIES ME ABOUT TH' SUBMARPLANE IS THAT I DON'T KNOW HOW T' WORK IT UNDER WATER!
DON'T LET THAT BOTHER YUH! I'LL SHOW YUH HOW WHEN TH' TIME COMES!
WALT DISNEY
10-18

I'LL BE RIGHT IN THERE WITH YUH — DURN TH' LUCK!
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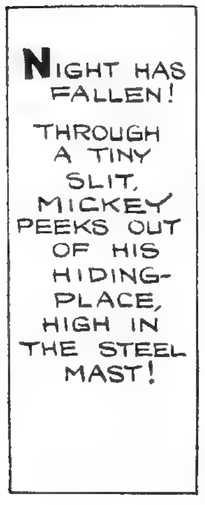
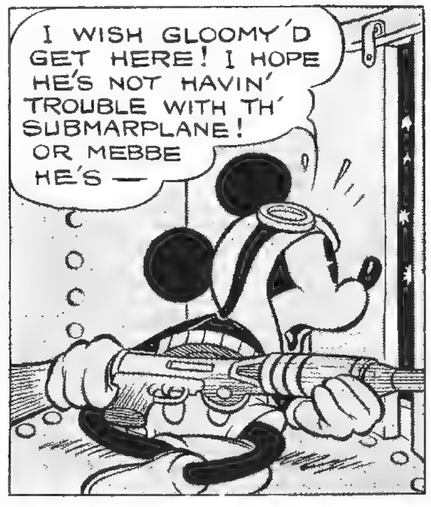
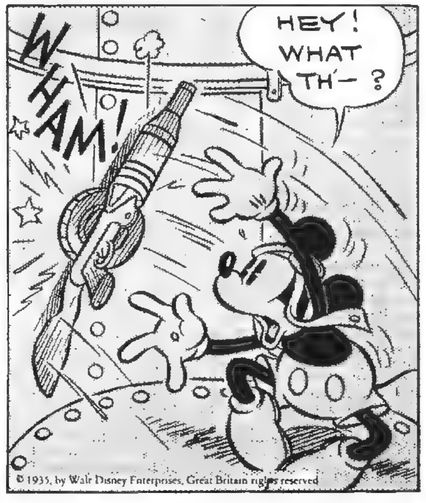

NIGHT HAS FALLEN!
THROUGH A TINY SLIT, MICKEY PEEKS OUT OF HIS HIDING-PLACE, HIGH IN THE STEEL MAST!


I WISH GLOOMY'D GET HERE! I HOPE HE'S NOT HAVIN' TROUBLE WITH TH' SUBMARPLANE! OR MEBBE HE'S —


WHAM!
HEY! WHAT TH' — ?
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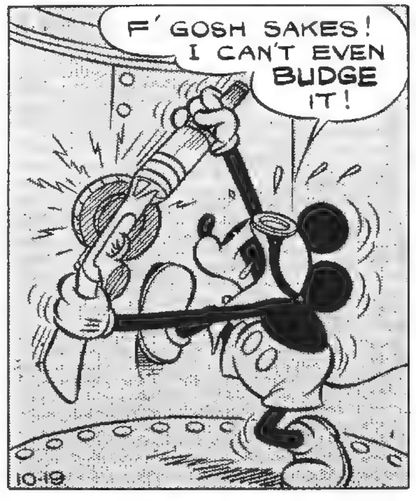
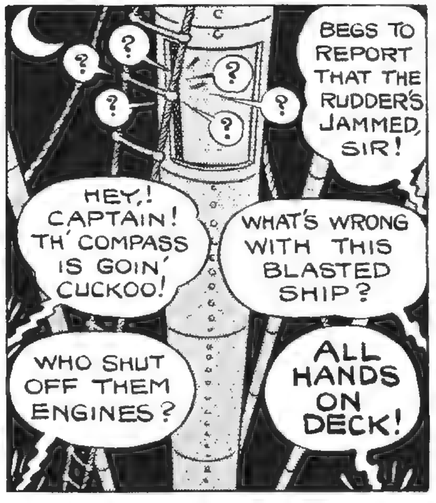
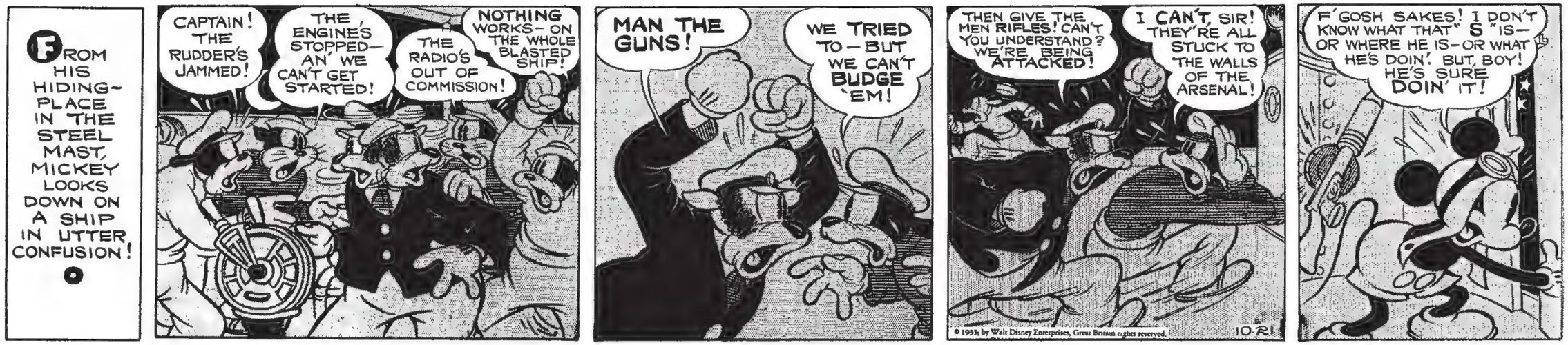

F' GOSH SAKES! I CAN'T EVEN BUDGE IT!
10-19


HEY! CAPTAIN! TH' COMPASS IS GOIN' CUCKOO!
WHO SHUT OFF THEM ENGINES?
BEGS TO REPORT THAT THE RUDDER'S JAMMED, SIR!
WHAT'S WRONG WITH THIS BLASTED SHIP?
ALL HANDS ON DECK!

GOOD GOSH! IT MUST BE TH' "S"! — — AN — WHATEVER IT IS IT'S ATTACKIN' RIGHT NOW!


FROM HIS HIDING-PLACE IN THE STEEL MAST, MICKEY LOOKS DOWN ON A SHIP IN UTTER CONFUSION!
CAPTAIN! THE RUDDER'S JAMMED!
THE ENGINES STOPPED— AN' WE CAN'T GET STARTED!
THE RADIO'S OUT OF COMMISSION!
NOTHING WORKS— ON THE WHOLE BLASTED SHIP!
MAN THE GUNS!
WE TRIED TO— BUT WE CAN'T BUDGE 'EM!
THEN GIVE THE MEN RIFLES! CAN'T YOU UNDERSTAND? WE'RE BEING ATTACKED!
I CAN'T, SIR! THEY'RE ALL STUCK TO THE WALLS OF THE ARSENAL!
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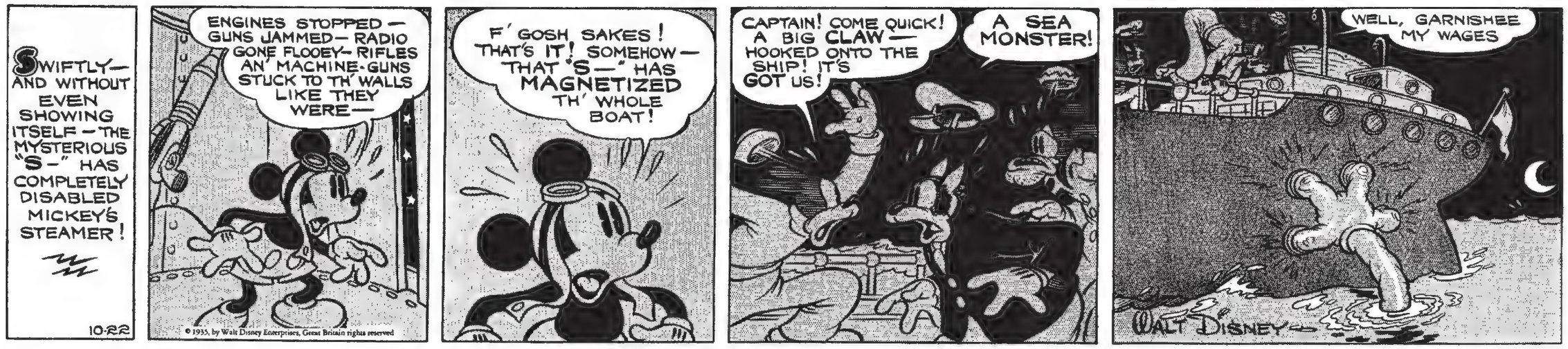
10-21
F'GOSH SAKES! I DON'T KNOW WHAT THAT "S"IS— OR WHERE HE IS— OR WHAT HE'S DOIN'. BUT, BOY! HE'S SURE DOIN' IT!


SWIFTLY— AND WITHOUT EVEN SHOWING ITSELF— THE MYSTERIOUS "S—" HAS COMPLETELY DISABLED MICKEY'S STEAMER!
10-22
ENGINES STOPPED— GUNS JAMMED— RADIO GONE FLOOEY— RIFLES AN' MACHINE-GUNS STUCK TO TH' WALLS LIKE THEY WERE—
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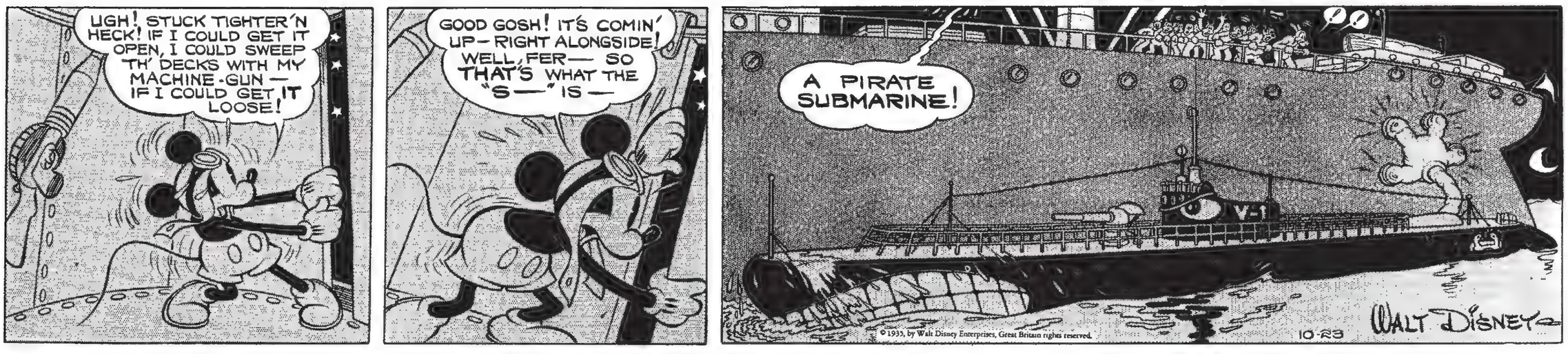
F' GOSH SAKES! THAT'S IT! SOMEHOW— THAT "S—" HAS MAGNETIZED TH' WHOLE BOAT!
CAPTAIN! COME QUICK! A BIG CLAW— HOOKED ONTO THE SHIP! IT'S GOT US!
A SEA MONSTER!
WELL, GARNISHEE MY WAGES
WALT DISNEY


UGH! STUCK TIGHTER'N HECK! IF I COULD GET IT OPEN, I COULD SWEEP TH' DECKS WITH MY MACHINE-GUN— IF I COULD GET IT LOOSE!
GOOD GOSH! IT'S COMIN' UP— RIGHT ALONGSIDE! WELL, FER— SO THAT'S WHAT THE "S—" IS—
A PIRATE SUBMARINE!
V-1
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10-23
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THE MYSTERY IS ENDED-BUT THE MENACE LINGERS ON!
THE "S" IS A PIRATE SUBMARINE MADE FAST TO MICKEY'S SHIP!
10-24
DOCTOR VULTER PRESENTS HIS COMPLIMENTS- AND REQUESTS THAT EVERYONE ABOARD ACCOMPANY HIM TO HIS SUBMARINE!
OH, YEAH? WELL- WHO THE BLANKETY BLANK-ET CETERA IS DOCTOR VULTER?
I AM! AND I SUGGEST THAT YOU COME QUIETLY!
YOU SEE — MY MEN HAVE BRONZE GUNS WHICH RESIST MAGNET-ISM — AND THEY LOVE TO USE THEM!
SO THAT'S HOW THEY DO IT!
BUT NO MORE CONVERSATION! IF EVERY MAN ISN'T ABOARD IN FIVE MINUTES YOUR SHIP WILL BE ON THE BOTTOM IN TEN!
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THE CALL HAS COME — "ABANDON SHIP!"
AGAIN DOCTOR VULTER'S PIRATE SUBMARINE HAS SUCCEEDED!
DOGGONE TH' LUCK! I KNOWED I SHOULDA STAYED HOME!
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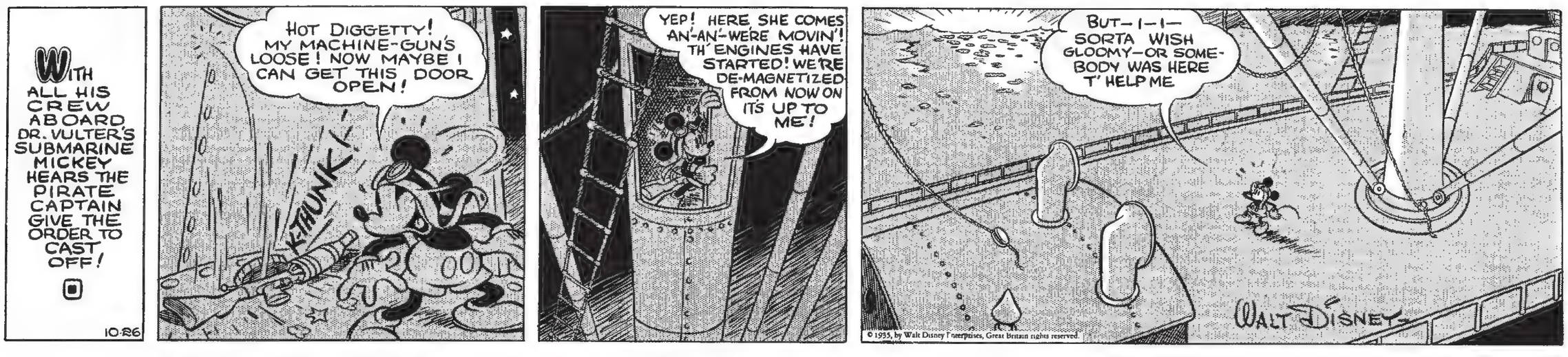
ALL CLEAR UP HERE- SIR!
GOOD! MAKE READY TO CAST OFF!
HOT DIGGETTY! THEY DIDN'T FIND ME! NOW-AS SOON AS THEY GET UNDER WAY — WE'LL RELEASE TH' SUBMARPLANE AN'
OH-F' GOSH SAKES! I FORGOT! GLOOMY'S GONE-AN' I DON'T KNOW HOW T' RUN TH' THING!
10-25


WITH ALL HIS CREW ABOARD DR. VULTER'S SUBMARINE MICKEY HEARS THE PIRATE CAPTAIN GIVE THE ORDER TO CAST OFF!
10-26
HOT DIGGETTY! MY MACHINE-GUN'S LOOSE! NOW MAYBE I CAN GET THIS DOOR OPEN!
K-THUNK!
YEP! HERE SHE COMES AN'-AN'-WE'RE MOVIN'! TH' ENGINES HAVE STARTED! WE'RE DE-MAGNETIZED FROM NOW ON IT'S UP TO ME!
BUT-I-I- SORTA WISH GLOOMY-OR SOME-BODY WAS HERE T' HELP ME
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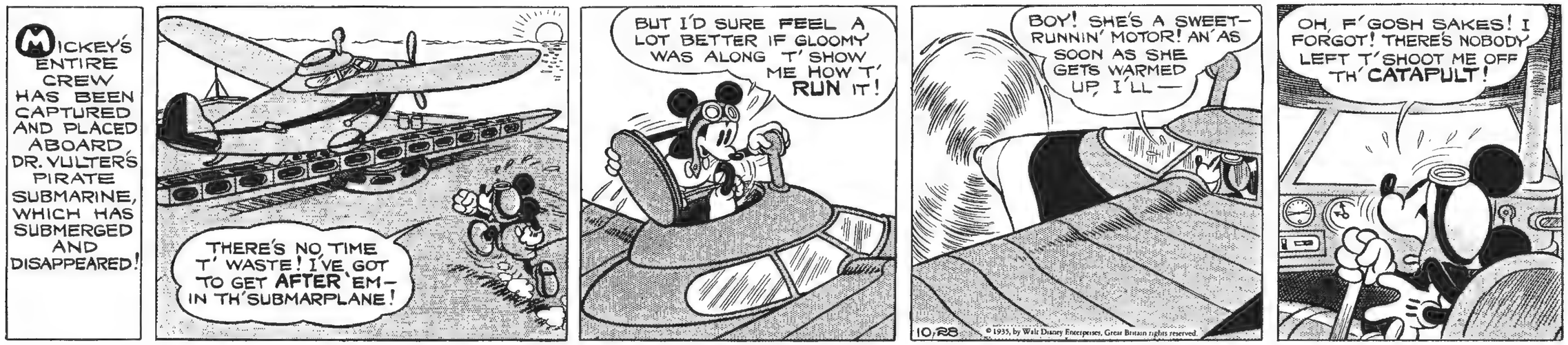
MICKEY'S ENTIRE CREW HAS BEEN CAPTURED AND PLACED ABOARD DR. VULTER'S PIRATE SUBMARINE, WHICH HAS SUBMERGED AND DISAPPEARED!
THERE'S NO TIME T' WASTE! I'VE GOT TO GET AFTER 'EM— IN TH' SUBMARPLANE!
BUT I'D SURE FEEL A LOT BETTER IF GLOOMY WAS ALONG T' SHOW ME HOW T' RUN IT!
BOY! SHE'S A SWEET-RUNNIN' MOTOR! AN' AS SOON AS SHE GETS WARMED UP, I'LL—
10/28
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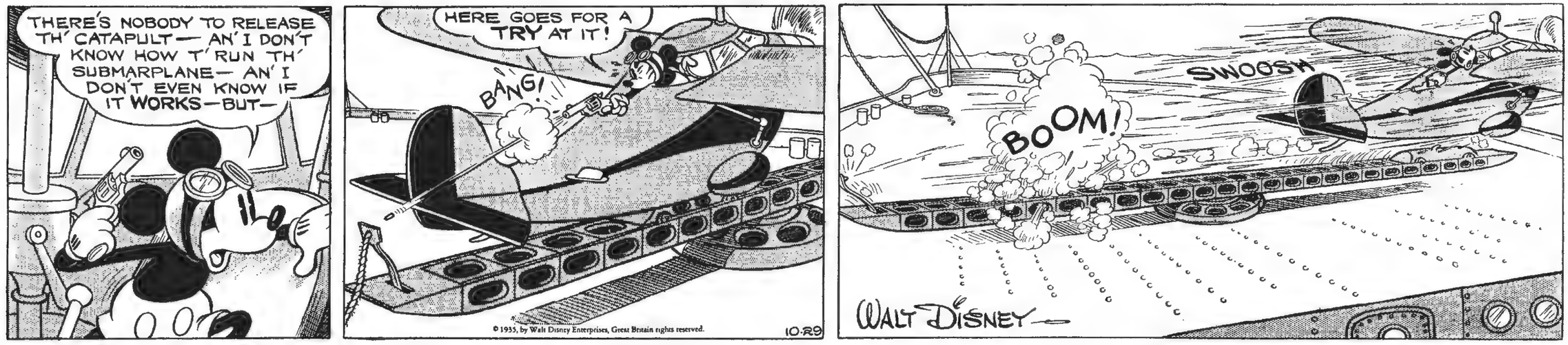
OH, F' GOSH SAKES! I FORGOT! THERE'S NOBODY LEFT T' SHOOT ME OFF TH' CATAPULT!


THERE'S NOBODY TO RELEASE TH' CATAPULT— AN' I DON'T KNOW HOW T' RUN TH' SUBMARPLANE— AN' I DON'T EVEN KNOW IF IT WORKS—BUT—
HERE GOES FOR A TRY AT IT!
BANG!
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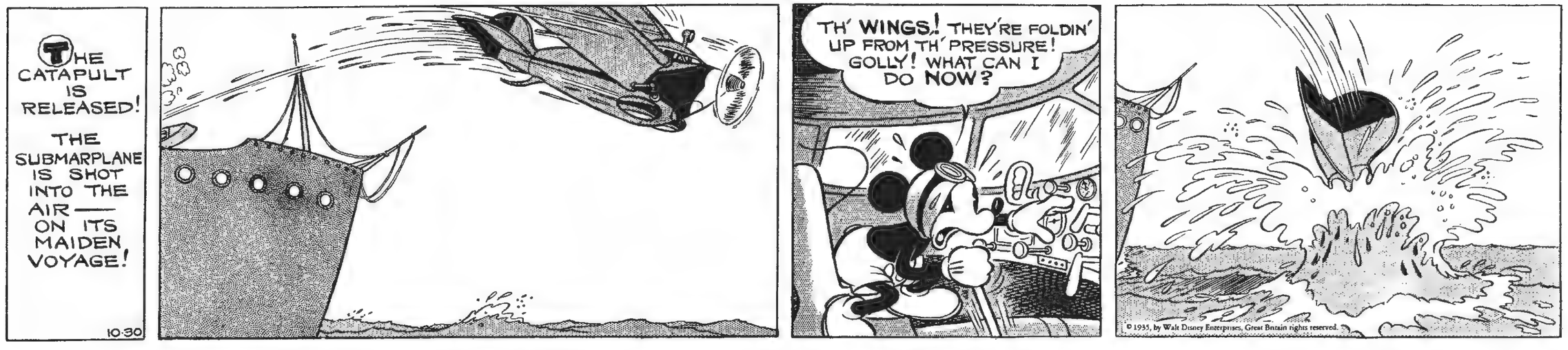
10·29
SWOOSH
BOOM!
WALT DISNEY


THE CATAPULT IS RELEASED!
THE SUBMARPLANE IS SHOT INTO THE AIR— ON ITS MAIDEN VOYAGE!
10·30
TH' WINGS! THEY'RE FOLDIN' UP FROM TH' PRESSURE! GOLLY! WHAT CAN I DO NOW?
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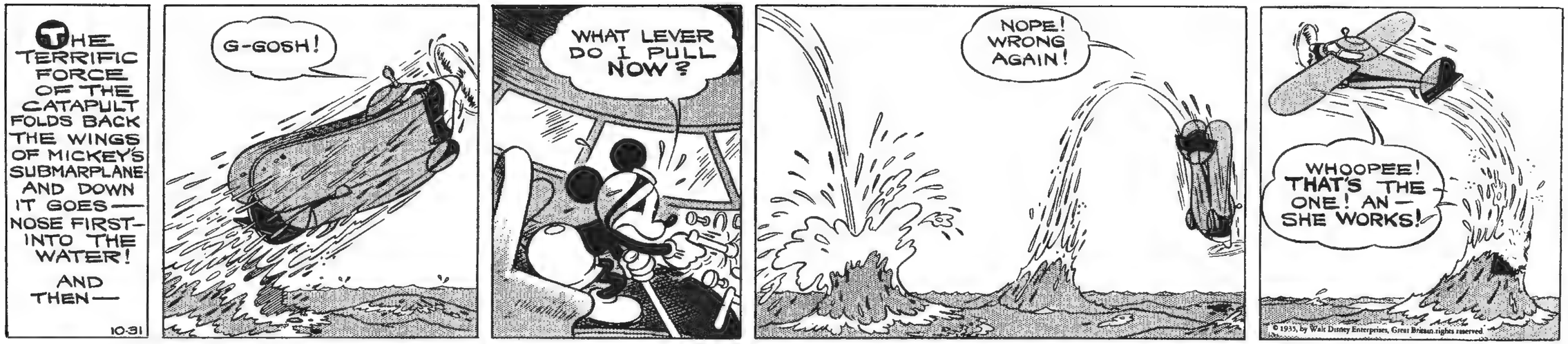
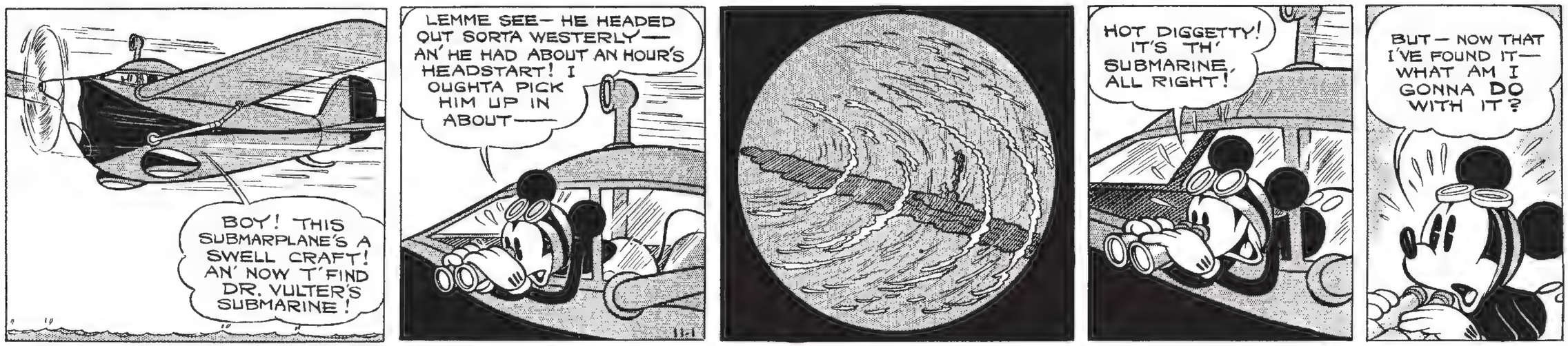
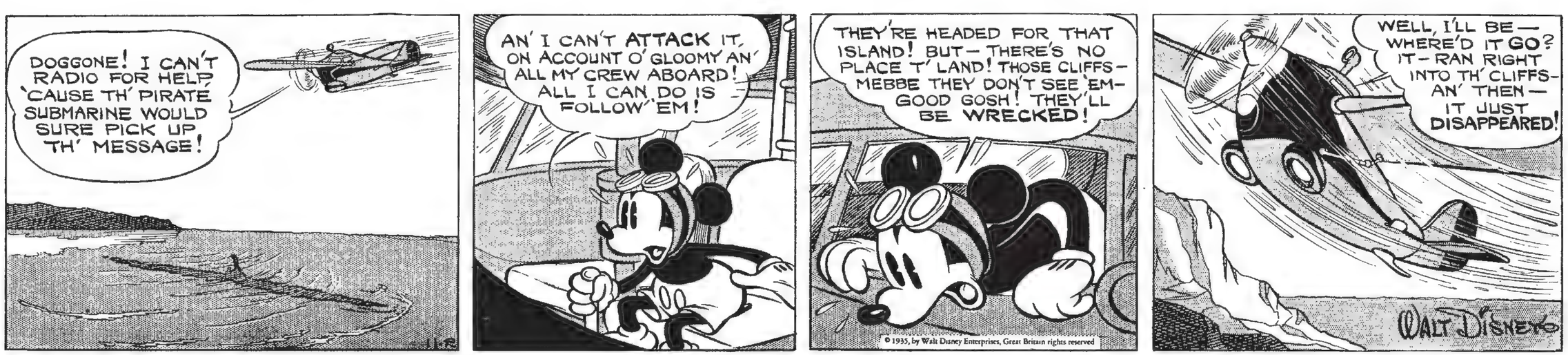
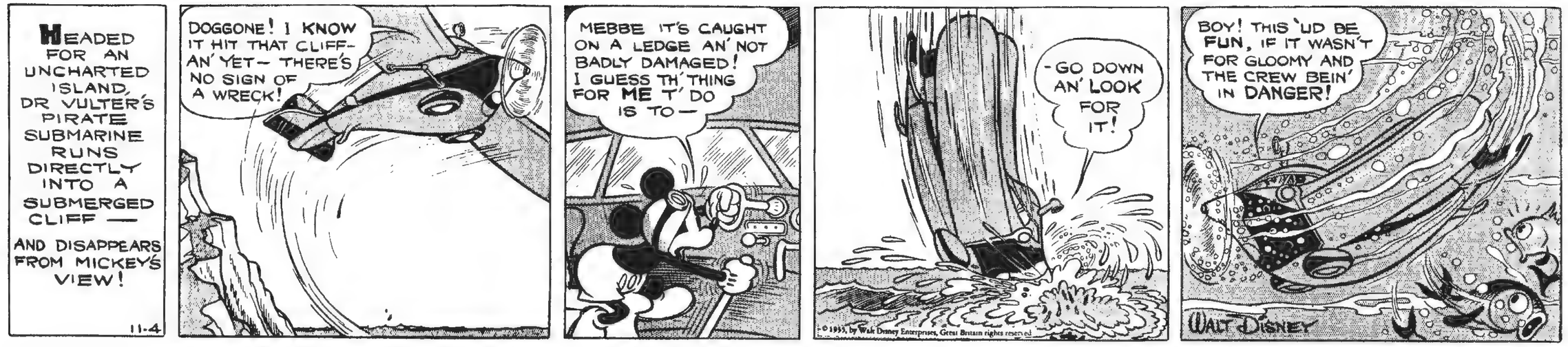






222. THE PIRATE SUBMARINE


HEADED FOR AN UNCHARTED ISLAND, DR VULTER'S PIRATE SUBMARINE RUNS DIRECTLY INTO A SUBMERGED CLIFF — AND DISAPPEARS FROM MICKEY'S VIEW!
11-4
DOGGONE! I KNOW IT HIT THAT CLIFF- AN' YET— THERE'S NO SIGN OF A WRECK!
MEBBE IT'S CAUGHT ON A LEDGE AN' NOT BADLY DAMAGED! I GUESS TH' THING FOR ME T' DO IS TO—
-GO DOWN AN' LOOK FOR IT!
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BOY! THIS 'UD BE FUN, IF IT WASN'T FOR GLOOMY AND THE CREW BEIN' IN DANGER!
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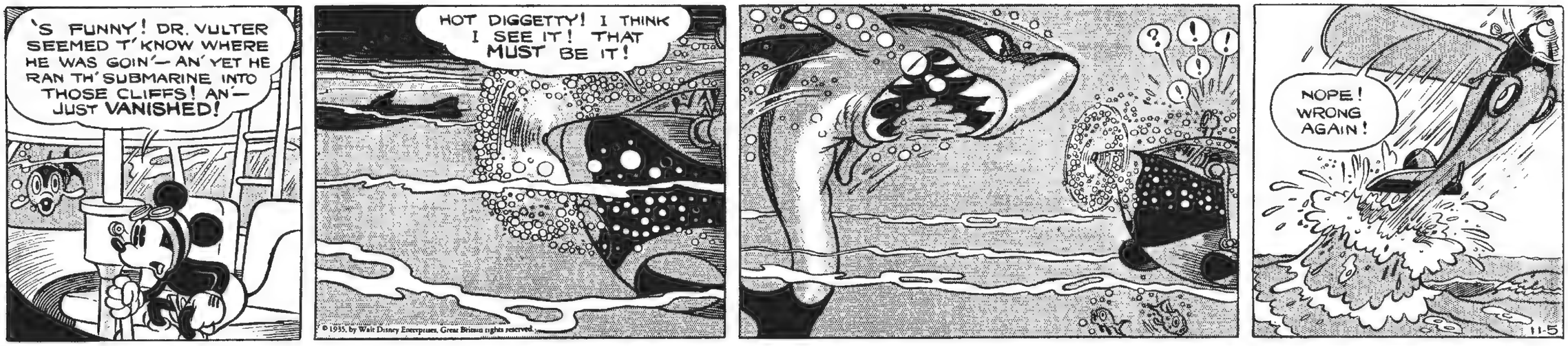
'S FUNNY! DR. VULTER SEEMED T' KNOW WHERE HE WAS GOIN'— AN' YET HE RAN TH' SUBMARINE INTO THOSE CLIFFS! AN'— JUST VANISHED!
HOT DIGGETTY! I THINK I SEE IT! THAT MUST BE IT!
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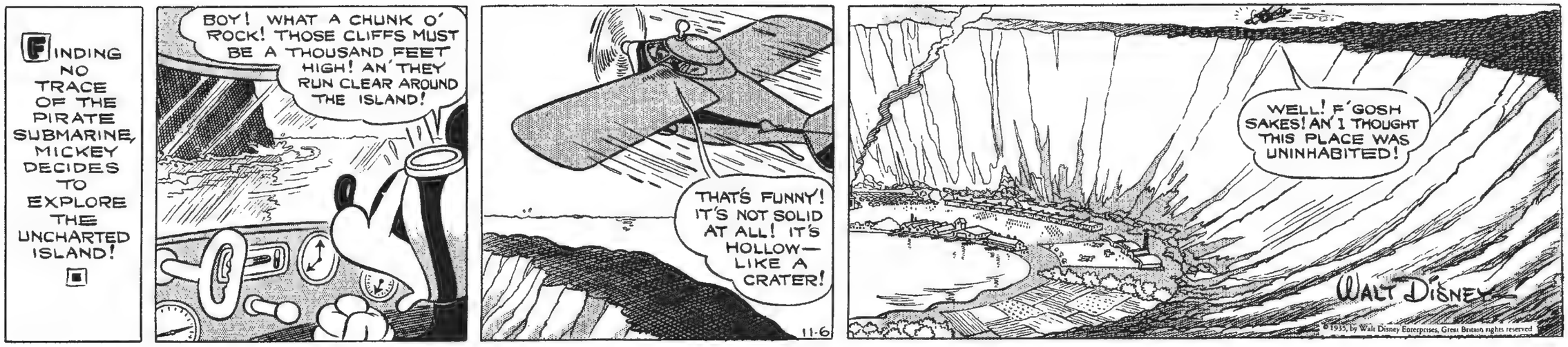
!
NOPE! WRONG AGAIN!
11-5


FINDING NO TRACE OF THE PIRATE SUBMARINE, MICKEY DECIDES TO EXPLORE THE UNCHARTED ISLAND!
BOY! WHAT A CHUNK O' ROCK! THOSE CLIFFS MUST BE A THOUSAND FEET HIGH! AN' THEY RUN CLEAR AROUND THE ISLAND!
THAT'S FUNNY! IT'S NOT SOLID AT ALL! IT'S HOLLOW— LIKE A CRATER!
11-6
WELL! F'GOSH SAKES! AN' I THOUGHT THIS PLACE WAS UNINHABITED!
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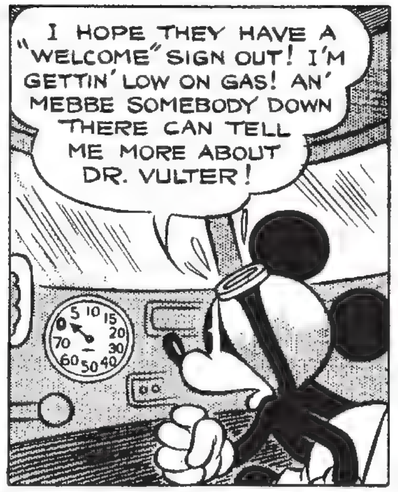
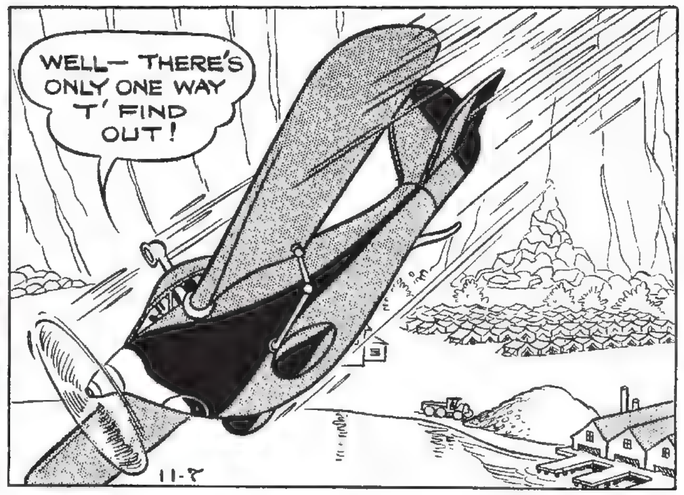
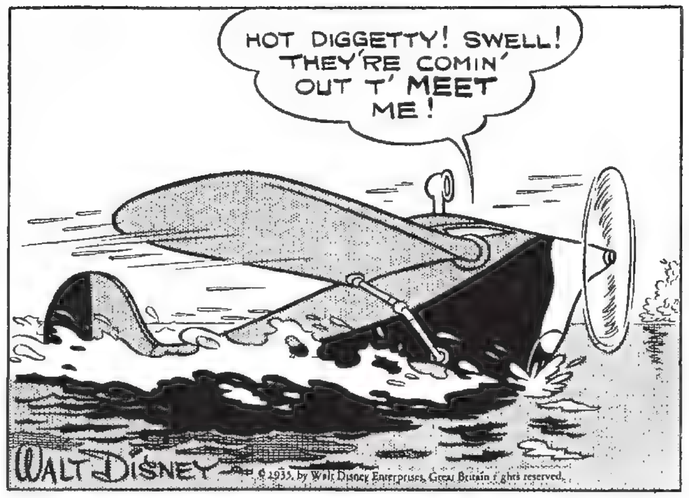
THIS BEATS ME! HERE'S AN UNCHARTED ISLAND— S'POSED T' HAVE NOBODY ON IT— AN' I FIND A WHOLE MODERN CITY!


I HOPE THEY HAVE A "WELCOME" SIGN OUT! I'M GETTIN' LOW ON GAS! AN' MEBBE SOMEBODY DOWN THERE CAN TELL ME MORE ABOUT DR. VULTER!


WELL— THERE'S ONLY ONE WAY T' FIND OUT!
11-7


HOT DIGGETTY! SWELL! THEY'RE COMIN' OUT T' MEET ME!
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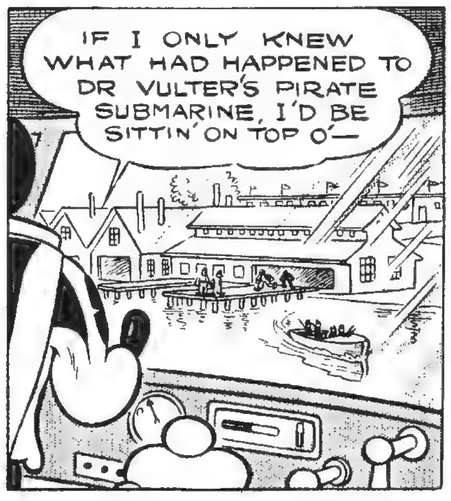
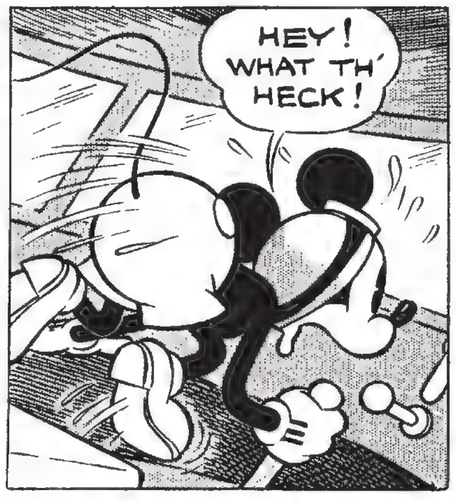
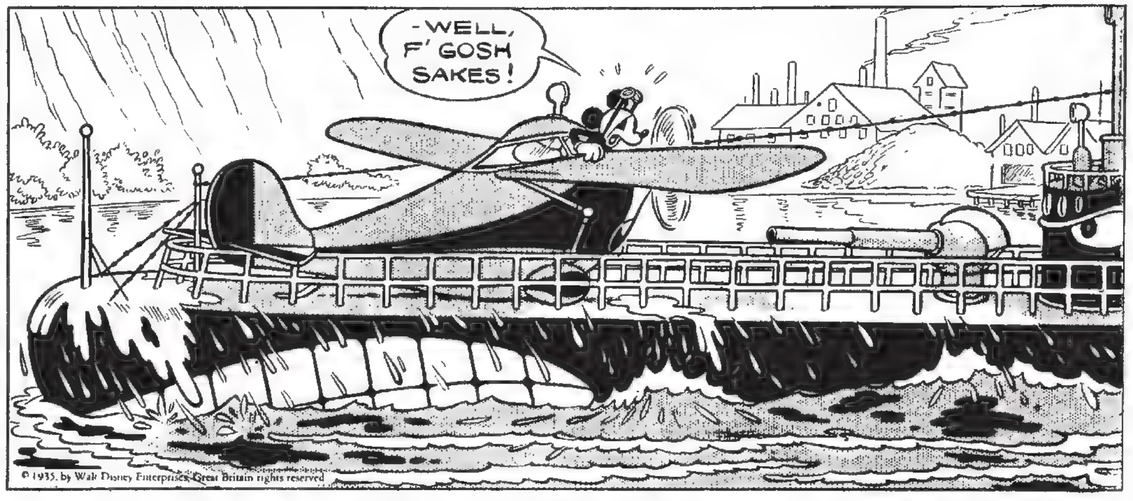
MICKEY HAS LANDED HIS SUBMARPLANE ON A LAKE IN FRONT OF A MYSTERIOUS CITY ON AN UNCHARTED ISLAND!
11-8


IF I ONLY KNEW WHAT HAD HAPPENED TO DR VULTER'S PIRATE SUBMARINE, I'D BE SITTIN' ON TOP O'—


HEY! WHAT TH' HECK!


-WELL, F' GOSH SAKES!
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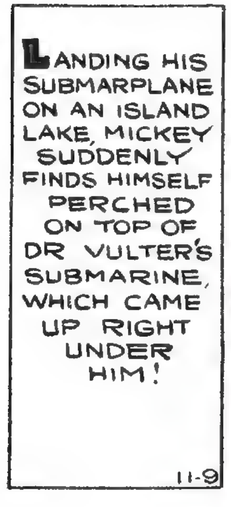
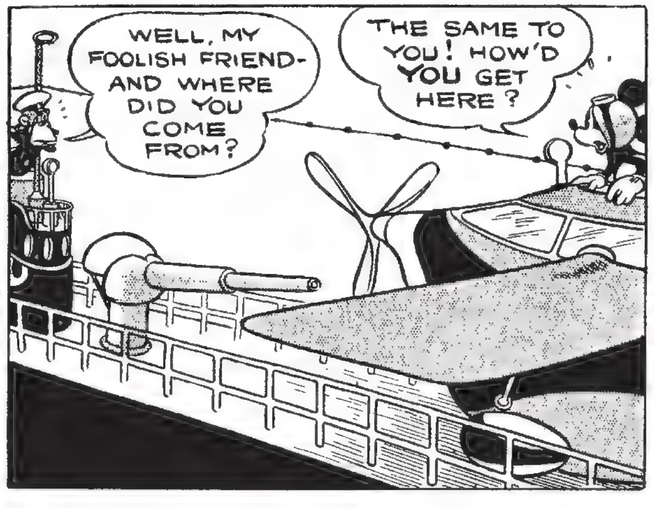
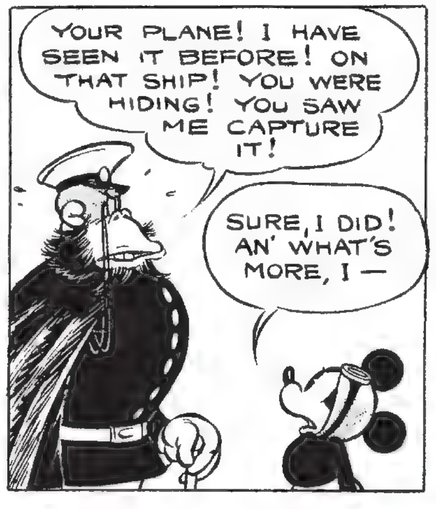
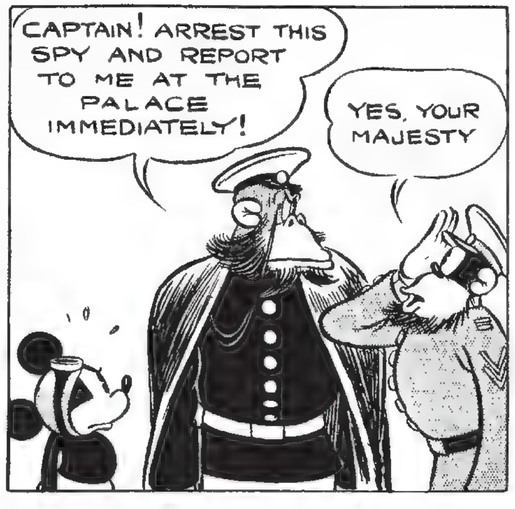
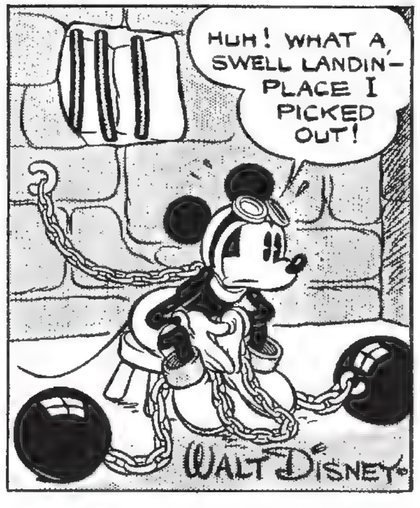
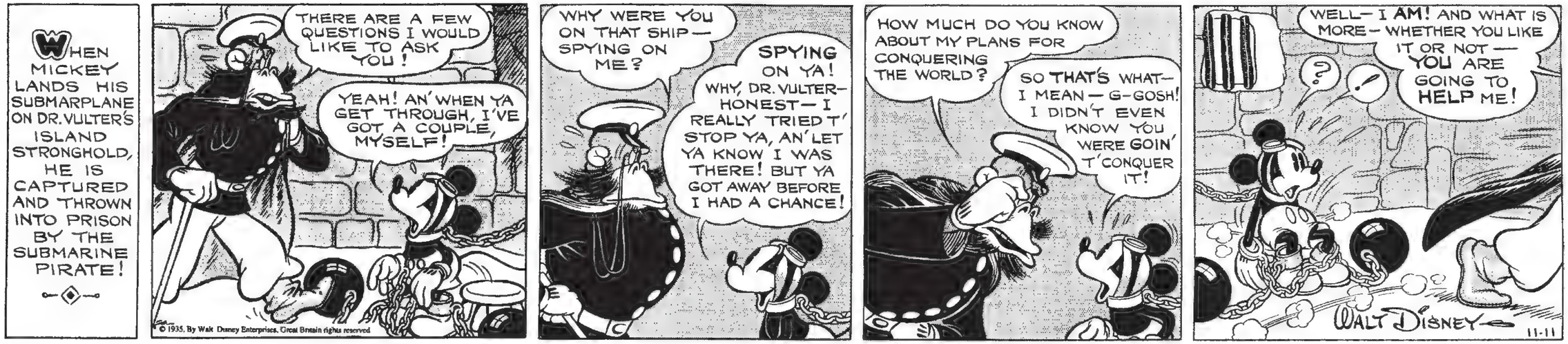

LANDING HIS SUBMARPLANE ON AN ISLAND LAKE, MICKEY SUDDENLY FINDS HIMSELF PERCHED ON TOP OF DR VULTER'S SUBMARINE, WHICH CAME UP RIGHT UNDER HIM!
11-9


WELL, MY FOOLISH FRIEND- AND WHERE DID YOU COME FROM?
THE SAME TO YOU! HOW'D YOU GET HERE?


YOUR PLANE! I HAVE SEEN IT BEFORE! ON THAT SHIP! YOU WERE HIDING! YOU SAW ME CAPTURE IT!
SURE, I DID! AN' WHAT'S MORE, I —


CAPTAIN! ARREST THIS SPY AND REPORT TO ME AT THE PALACE IMMEDIATELY!
YES, YOUR MAJESTY


HUH! WHAT A SWELL LANDIN'- PLACE I PICKED OUT!
WALT DISNEY


WHEN MICKEY LANDS HIS SUBMARPLANE ON DR. VULTER'S ISLAND STRONGHOLD, HE IS CAPTURED AND THROWN INTO PRISON BY THE SUBMARINE PIRATE!
THERE ARE A FEW QUESTIONS I WOULD LIKE TO ASK YOU!
YEAH! AN' WHEN YA GET THROUGH, I'VE GOT A COUPLE, MYSELF!
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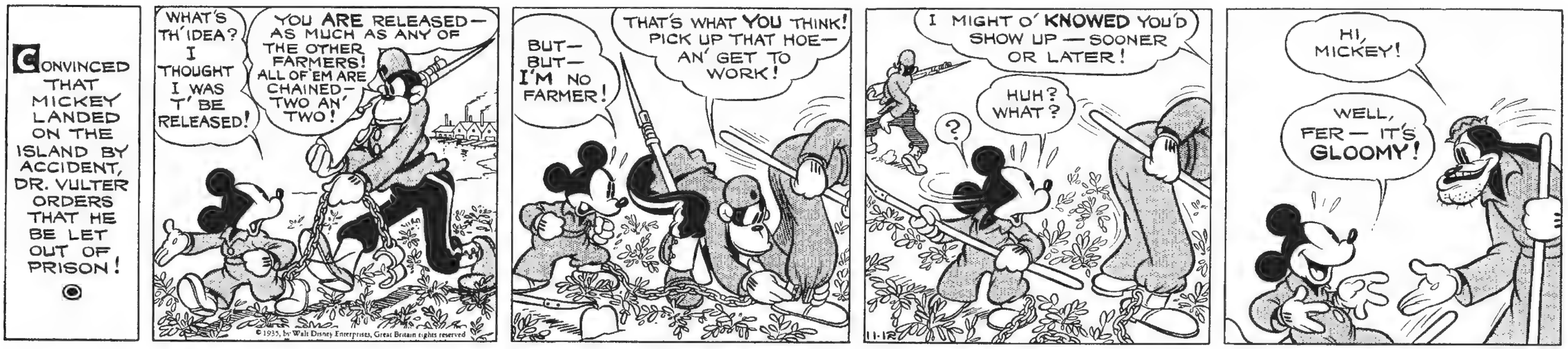
WHY WERE YOU ON THAT SHIP— SPYING ON ME?
SPYING ON YA! WHY, DR. VULTER— HONEST— I REALLY TRIED T' STOP YA, AN' LET YA KNOW I WAS THERE! BUT YA GOT AWAY BEFORE I HAD A CHANCE!
HOW MUCH DO YOU KNOW ABOUT MY PLANS FOR CONQUERING THE WORLD?
SO THAT'S WHAT— I MEAN— G-GOSH! I DIDN'T EVEN KNOW YOU WERE GOIN' T' CONQUER IT!
WELL— I AM! AND WHAT IS MORE— WHETHER YOU LIKE IT OR NOT— YOU ARE GOING TO HELP ME!
?
!
WALT DISNEY
11-11


CONVINCED THAT MICKEY LANDED ON THE ISLAND BY ACCIDENT, DR. VULTER ORDERS THAT HE BE LET OUT OF PRISON!
WHAT'S TH' IDEA? I THOUGHT I WAS T' BE RELEASED!
YOU ARE RELEASED— AS MUCH AS ANY OF THE OTHER FARMERS! ALL OF 'EM ARE CHAINED— TWO AN' TWO!
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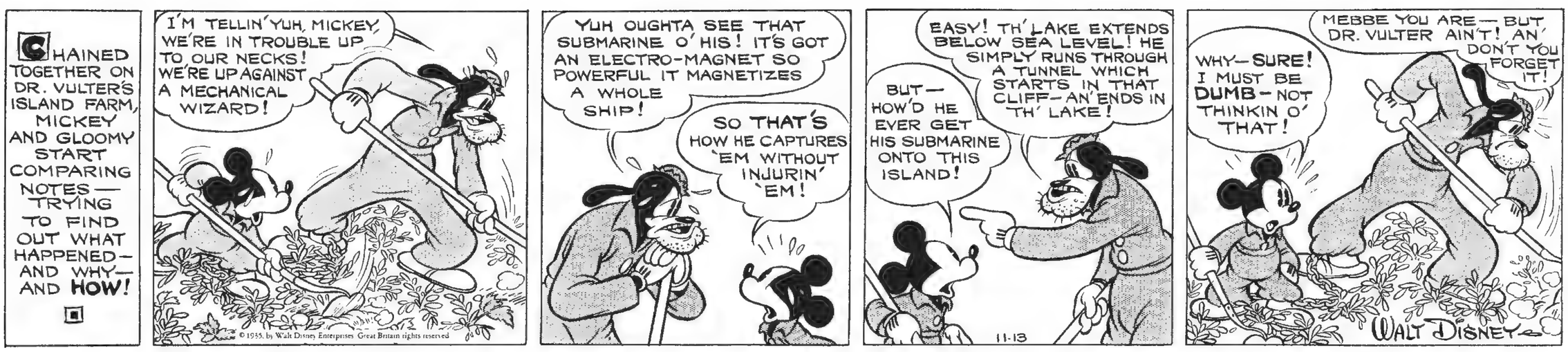
BUT— BUT— I'M NO FARMER!
THAT'S WHAT YOU THINK! PICK UP THAT HOE— AN' GET TO WORK!
I MIGHT O' KNOWED YOU'D SHOW UP — SOONER OR LATER!
?
HUH? WHAT?
11-12
HI, MICKEY!
WELL, FER— IT'S GLOOMY!


CHAINED TOGETHER ON DR. VULTER'S ISLAND FARM, MICKEY AND GLOOMY START COMPARING NOTES— TRYING TO FIND OUT WHAT HAPPENED— AND WHY— AND HOW!
I'M TELLIN' YUH, MICKEY, WE'RE IN TROUBLE UP TO OUR NECKS! WE'RE UP AGAINST A MECHANICAL WIZARD!
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YUH OUGHTA SEE THAT SUBMARINE O' HIS! IT'S GOT AN ELECTRO-MAGNET SO POWERFUL IT MAGNETIZES A WHOLE SHIP!
SO THAT'S HOW HE CAPTURES 'EM WITHOUT INJURIN' 'EM!
EASY! TH' LAKE EXTENDS BELOW SEA LEVEL! HE SIMPLY RUNS THROUGH A TUNNEL WHICH STARTS IN THAT CLIFF— AN' ENDS IN TH' LAKE!
BUT— HOW'D HE EVER GET HIS SUBMARINE ONTO THIS ISLAND!
11-13
MEBBE YOU ARE— BUT DR. VULTER AIN'T! AN' DON'T YOU FORGET IT!
WHY— SURE! I MUST BE DUMB— NOT THINKIN O' THAT!
WALT DISNEY

BUT, GLOOMY— WHAT'S DR. VULTER PLANNIN' T' DO?
HE SAYS HE'S GONNA CONQUER TH' WORLD— AN' UNLESS ME AN' YOU C'N STOP HIM—B'GOSH, I B'LEEVE HE'LL DO IT!
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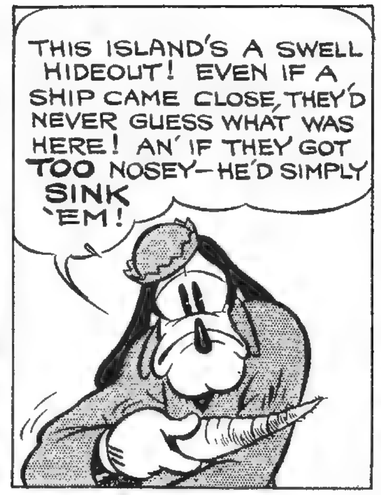
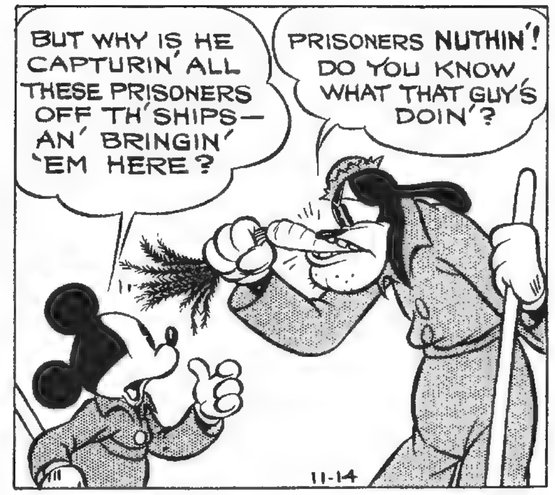
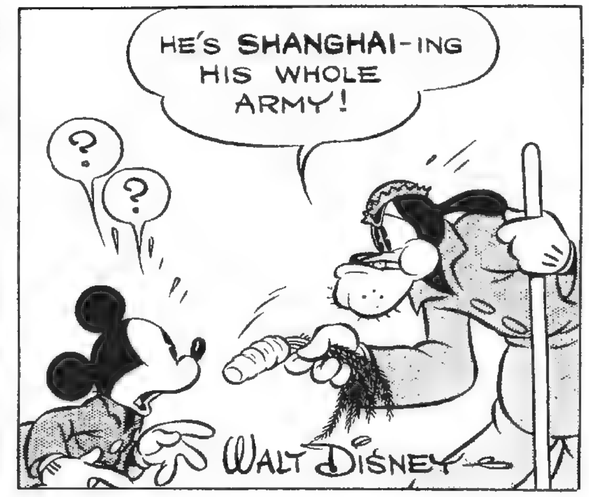

THIS ISLAND'S A SWELL HIDEOUT! EVEN IF A SHIP CAME CLOSE, THEY'D NEVER GUESS WHAT WAS HERE! AN' IF THEY GOT TOO NOSEY—HE'D SIMPLY SINK 'EM!


BUT WHY IS HE CAPTURIN' ALL THESE PRISONERS OFF TH' SHIPS— AN' BRINGIN' 'EM HERE?
PRISONERS NUTHIN'! DO YOU KNOW WHAT THAT GUY'S DOIN'?
11-14


HE'S SHANGHAI-ING HIS WHOLE ARMY!
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?
WALT DISNEY

BUT, GLOOMY— WHY DON'T TH' PRISONERS MUTINY— AN' ESCAPE?
YEAH? HOW? TH' ONLY WAY T' GET OUT O' THIS CRATER IS THROUGH THAT SUBMARINE TUNNEL! THAT'D MEAN SWIMMIN' TWO MILES UNDER WATER!
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HOW ABOUT SWIPIN' AN AIRPLANE?
THEY'RE CHAINED T' GETHER— TH' GAS IS LOCKED UP— AN' TH' RIM O' TH' CRATER IS LINED WITH SEARCHLIGHTS AN' ANTI-AIRCRAFT GUNS! D'YA WANTA TRY IT?

COULDN'T WE CAPTURE TH' RADIO STATION? AN' CALL FOR HELP?
DR. VULTER'S GOT TH' BEST RECEIVERS IN TH' WORLD— BUT NOT A PIECE O' SENDIN' APPARATUS ON TH' ISLAND!
11-15

WHEN WE LEAVE HERE WE'LL PROB'LY BE MARCHIN' AS PRIVATES IN TH' FRONT RANK O' VULTER'S ARMY— OUT T' CONQUER TH' WORLD!
WALT DISNEY

GLOOMY, I DON'T CARE WHETHER IT'S IMPOSSIBLE OR NOT! SOMEHOW WE'VE GOTTA ESCAPE FROM THIS PLACE!
SHHH!—HERE COMES A GUARD!

DR. VULTER HAS FIGURED OUT YOUR EXPERIENCE, YOUR ABILITY AND YOUR MENTAL RATING AND ASSIGNED YOU TO PERMANENT JOBS!
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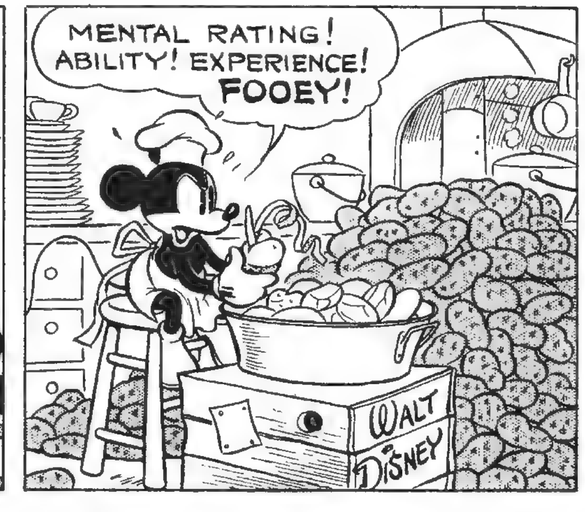
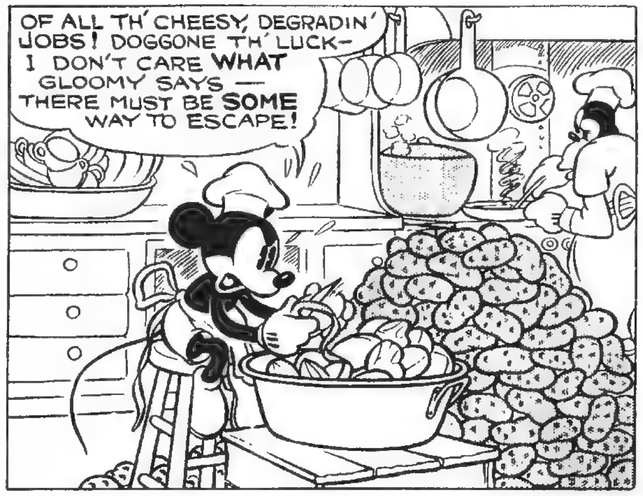
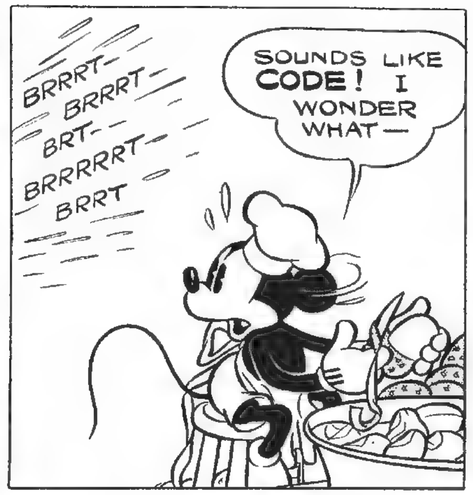
GLOOMY IS TO REPORT TO THE AIRPLANE FACTORY! AND YOU— COME WITH ME— TO THE PALACE!
THE PALACE! HOT DIGGETTY! S'LONG, GLOOMY!
11-16

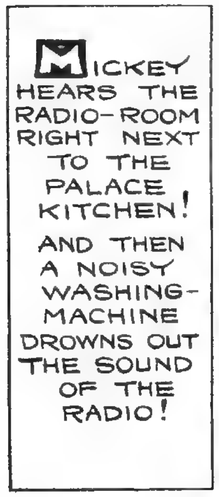

MENTAL RATING! ABILITY! EXPERIENCE! FOOEY!
WALT DISNEY

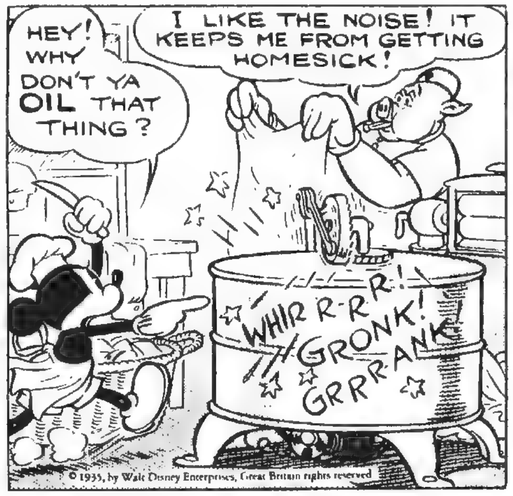
ON DR. VULTER'S TINY ISLAND EMPIRE, GLOOMY IS SENT TO THE AIRPLANE FACTORY, WHILE MICKEY IS FORCED TO DO MENIAL WORK IN THE PALACE KITCHEN!


OF ALL TH' CHEESY, DEGRADIN' JOBS! DOGGONE TH' LUCK— I DON'T CARE WHAT GLOOMY SAYS — THERE MUST BE SOME WAY TO ESCAPE!


BRRRT— BRRRT— BRT— BRRRRT— BRRT
SOUNDS LIKE CODE! I WONDER WHAT—

IT IS CODE! A COUPLE O' SHIPS AT SEA— TALKIN' TO EACH OTHER! TH' RADIO ROOM MUST BE RIGHT NEXT DOOR TO TH' KITCHEN!
BRT— BRT-BRT BRRRRRT— BRT— BRT!!
11-18


MICKEY HEARS THE RADIO-ROOM RIGHT NEXT TO THE PALACE KITCHEN!
AND THEN A NOISY WASHING-MACHINE DROWNS OUT THE SOUND OF THE RADIO!


HEY! WHY DON'T YA OIL THAT THING?
I LIKE THE NOISE! IT KEEPS ME FROM GETTING HOMESICK!
WHIR R-R-R! GRONK! GRRRANK
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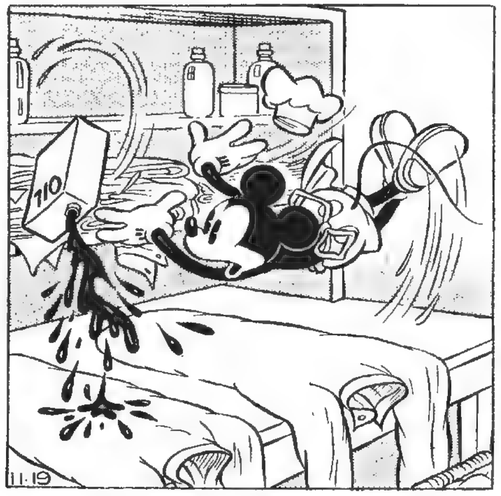
OIL
WELL — HOMESICK OR NOT, IT'S GOTTA BE OILED! OR I'LL GO—


OIL
11-19

NOW YOU'VE DONE IT! THAT'S DR. VULTER'S PERSONAL LAUNDRY!
OIL

LOOK WHAT YOU'VE DONE TO THAT LAUNDRY! OIL ALL OVER IT! YOU CLEAN IT OFF— SEE?
YEAH! SURE! BUT— WHAT WITH?
OIL
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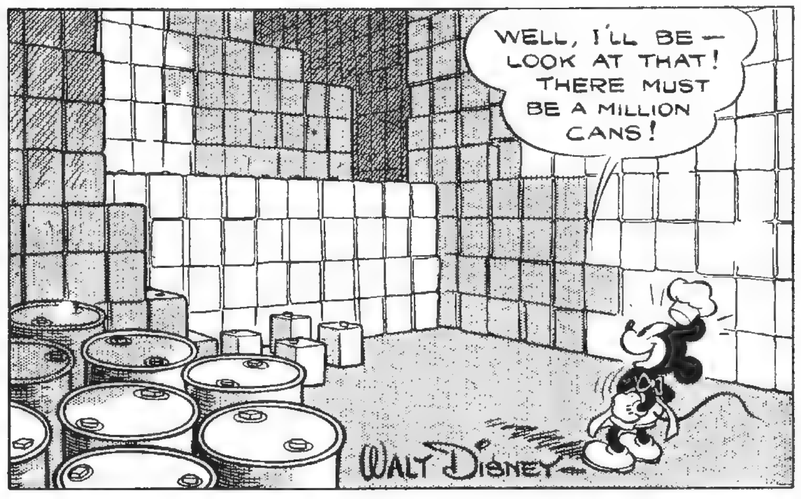
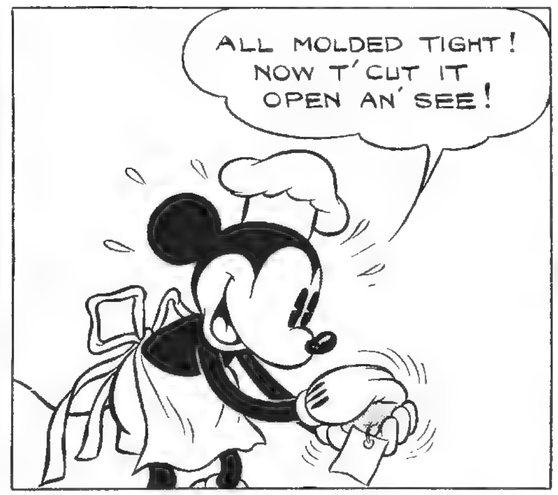
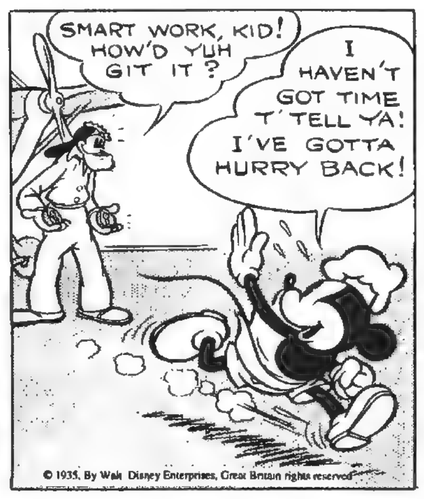
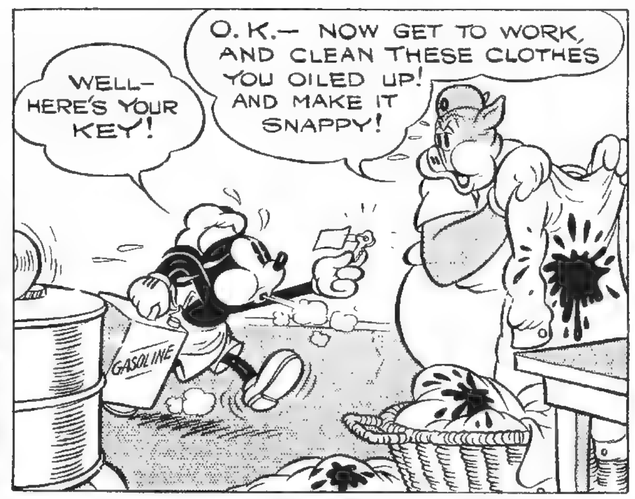
GASOLINE — THAT'S WHAT WITH! HERE'S A KEY TO THE VAULT! GO GET A CAN! AND HURRY BACK!
!

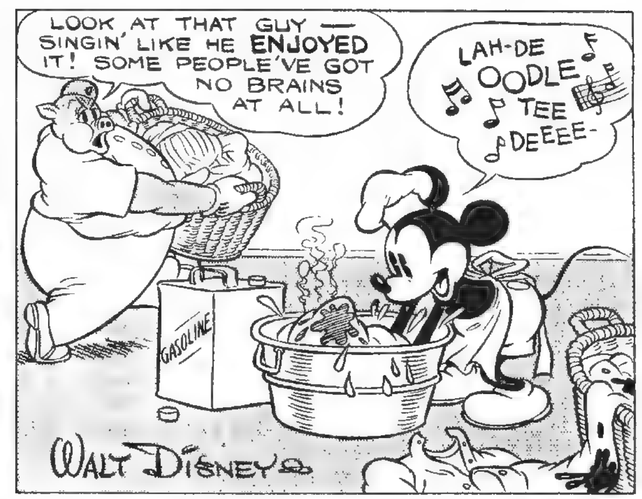
GASOLINE VAULT NO ADMITTANCE!
BOY! WHAT LUCK! FIRST I FIND TH' RADIO-ROOM NEXT DOOR TO TH' KITCHEN— AN' NOW—
11-20

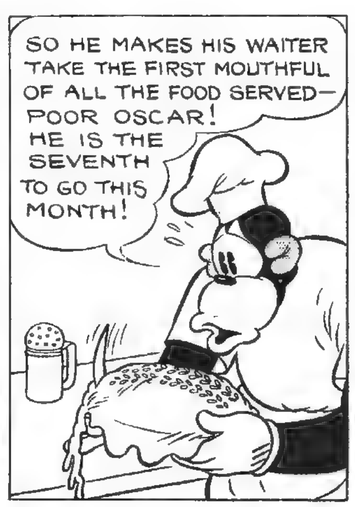

WELL, I'LL BE— LOOK AT THAT! THERE MUST BE A MILLION CANS!
WALT DISNEY

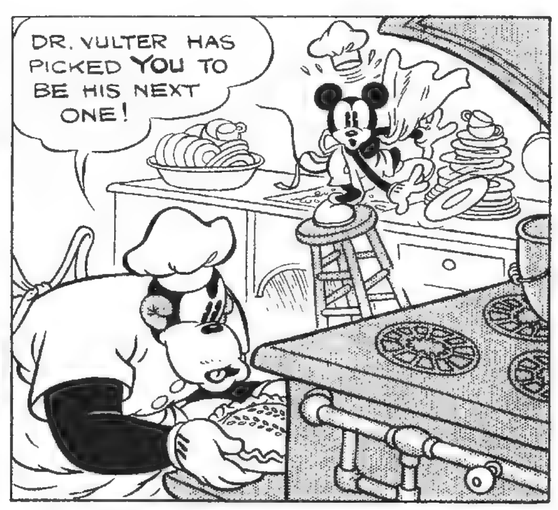




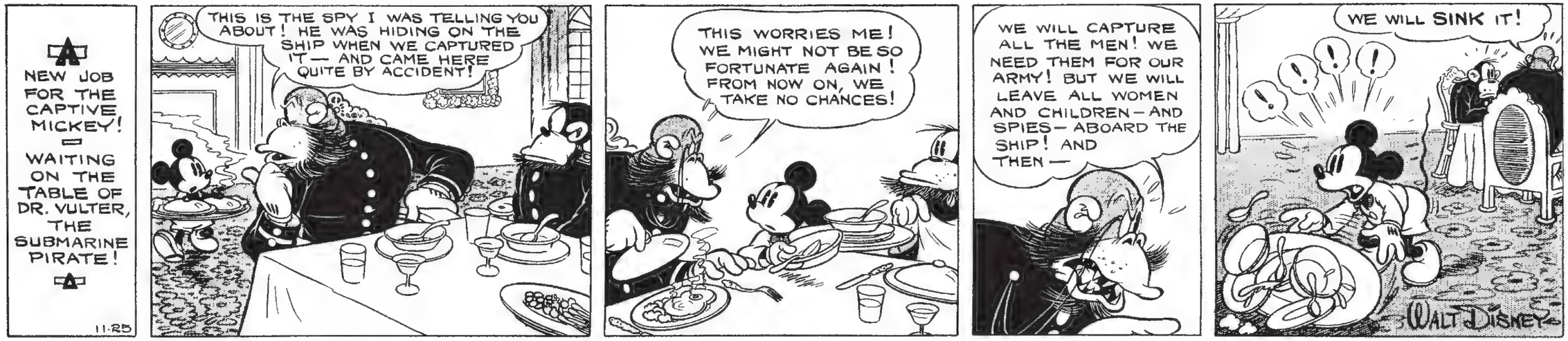








228. THE PIRATE SUBMARINE


A NEW JOB FOR THE CAPTIVE MICKEY!
WAITING ON THE TABLE OF DR. VULTER, THE SUBMARINE PIRATE!
11-25
THIS IS THE SPY I WAS TELLING YOU ABOUT! HE WAS HIDING ON THE SHIP WHEN WE CAPTURED IT— AND CAME HERE QUITE BY ACCIDENT!
THIS WORRIES ME! WE MIGHT NOT BE SO FORTUNATE AGAIN! FROM NOW ON, WE TAKE NO CHANCES!
WE WILL CAPTURE ALL THE MEN! WE NEED THEM FOR OUR ARMY! BUT WE WILL LEAVE ALL WOMEN AND CHILDREN—AND SPIES—ABOARD THE SHIP! AND THEN—
WE WILL SINK IT!
WALT DISNEY

GLOOMY! DR. VULTER'S LEAVIN' TOMORROW. IN HIS SUBMARINE, T' CAPTURE ANOTHER SHIP! WHAT'LL WE DO?
SHHH— GOSH, KID— WHAT CAN WE DO?
BUT HE'S JUST GONNA TAKE TH' MEN OFF FOR HIS ARMY, AN' THEN SINK IT— WITH TH' WOMEN AN' CHILDREN ABOARD! WE'VE GOTTA STOP HIM!
WE HAVEN'T GOT A CHANCE T'SAVE THAT SHIP, MICKEY! WE'D ONLY BE KILLED! WE'VE GOTTA WAIT FOR AN OPENING!
BUT, GLOOMY—
YOU KNOW I'D BE WITH YUH IF THERE WAS ANYTHING WE COULD DO! BUT THERE AIN'T! EXCEPT T' WAIT!— AN' WAITIN'S PLENTY TOUGH!
YEAH! IT SURE IS!
WALT DISNEY
11-26

TH' RADIO AGAIN! MORE SHIPS AT SEA— TALKIN' TO EACH OTHER!
BRRT BRRRRT BRT BRRRT
AN' DR. VULTER IS RIGHT IN TH' NEXT ROOM— PLOTTIN' AGAINST 'EM! I WONDER WHAT THEY'RE TALKIN' ABOUT! LEMME SEE!
BRT BRRT BRRRRT BRT BRRRT BRT
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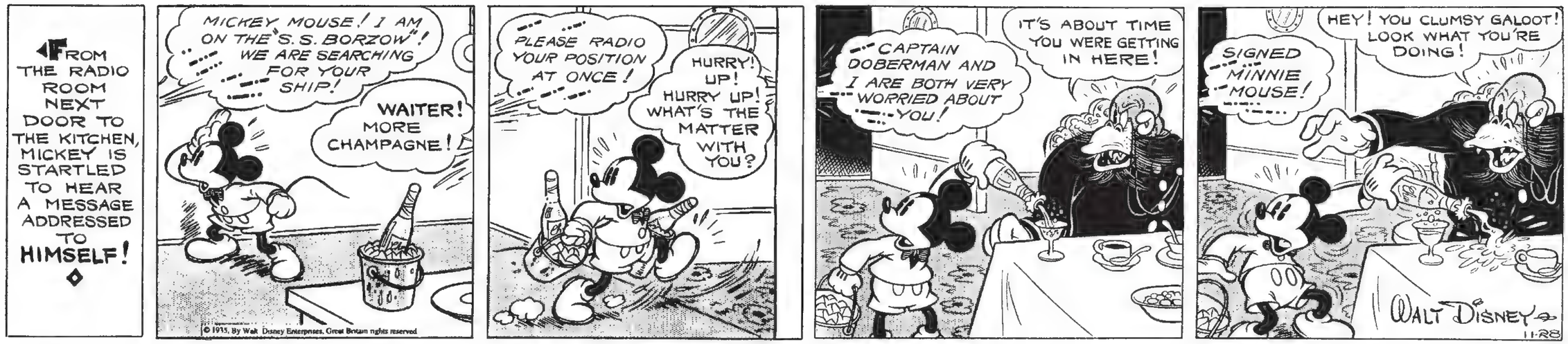
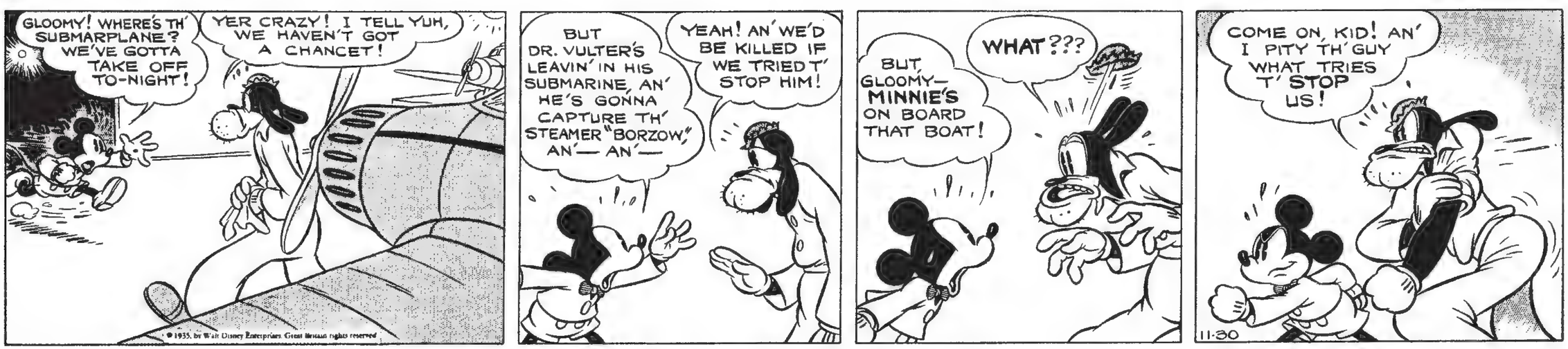
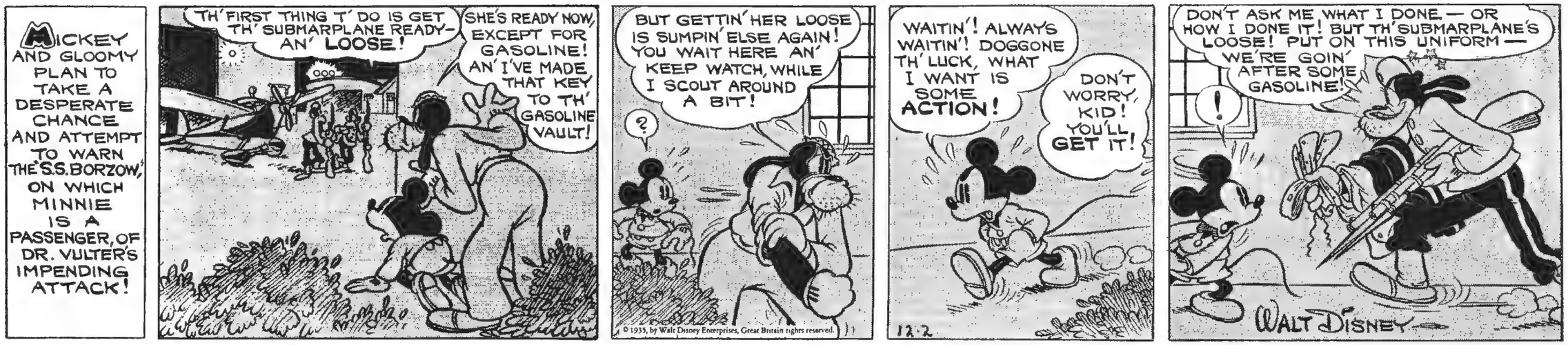
M-I-C-K-E-Y M-O-U-S-E! GOOD GOSH! IT'S FOR ME!
BRT BRT BRT-BRT BRRRRT BRRT BRT
11-27
MICKEY MOUSE! CALLING MICKEY MOUSE! WHEREVER YOU ARE! CALLING MICKEY MOUSE!
WALT DISNEY





230. THE PIRATE SUBMARINE


MICKEY AND GLOOMY PLAN TO TAKE A DESPERATE CHANCE AND ATTEMPT TO WARN THE 'S.S. BORZOW,' ON WHICH MINNIE IS A PASSENGER, OF DR. VULTER'S IMPENDING ATTACK!
TH' FIRST THING T' DO IS GET TH' SUBMARPLANE READY— AN' LOOSE!
SHE'S READY NOW, EXCEPT FOR GASOLINE! AN' I'VE MADE THAT KEY TO TH' GASOLINE VAULT!
BUT GETTIN' HER LOOSE IS SUMPIN' ELSE AGAIN! YOU WAIT HERE AN' KEEP WATCH, WHILE I SCOUT AROUND A BIT!
?
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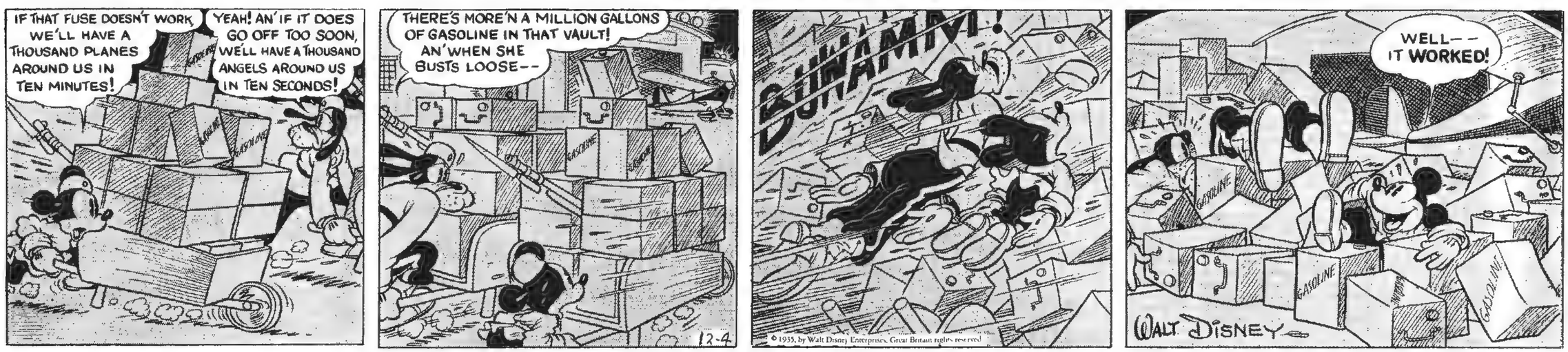
WAITIN'! ALWAYS WAITIN'! DOGGONE TH' LUCK, WHAT I WANT IS SOME ACTION!
DON'T WORRY, KID! YOU'LL GET IT!
12-2
DON'T ASK ME WHAT I DONE — OR HOW I DONE IT! BUT TH' SUBMARPLANE'S LOOSE! PUT ON THIS UNIFORM — WE'RE GOIN' AFTER SOME GASOLINE!
!
WALT DISNEY

DISGUISED AS MEMBERS OF DR. VULTER'S ARMY, MICKEY AND GLOOMY MAKE THEIR WAY TO THE GASOLINE VAULT!
BUT, MICKEY—THERE'S A THOUSAND PLANES ON THIS ISLAND— ALL OF 'EM FASTER'N OUR SUBMARPLANE!
YEAH! BUT ALL TH' GASOLINE ON TH' ISLAND IS RIGHT HERE!
WHEN WE'VE GOT WHAT WE WANT, WE'LL BLOW UP THE VAULT! THIS STRING WILL MAKE A SWELL FUSE!
GASOLINE
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
THEY'RE ALL LOADED, MICKEY! AN' TH' DOOR'S OPEN!
O.K — GET READY! I'M LIGHTIN' HER!
12-3
GASOLINE VAULT
WALT DISNEY


IF THAT FUSE DOESN'T WORK, WE'LL HAVE A THOUSAND PLANES AROUND US IN TEN MINUTES!
YEAH! AN' IF IT DOES GO OFF TOO SOON, WE'LL HAVE A THOUSAND ANGELS AROUND US IN TEN SECONDS!
THERE'S MORE'N A MILLION GALLONS OF GASOLINE IN THAT VAULT! AN' WHEN SHE BUSTS LOOSE--
12-4
BUNAMM!
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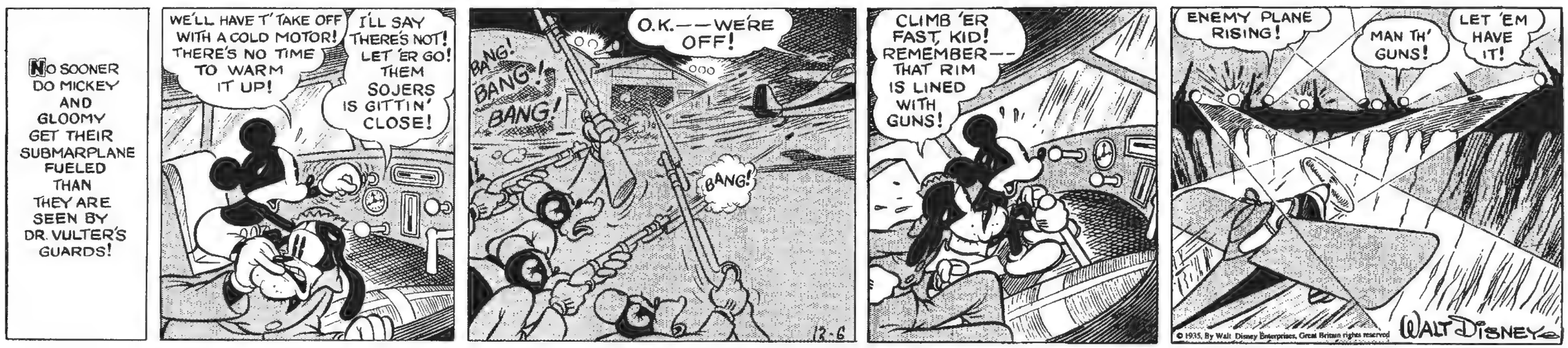
WELL-- IT WORKED!
GASOLINE
WALT DISNEY

JUST AS DR. VULTER'S PIRATE SUBMARINE LEAVES TO CAPTURE THE S.S. BORZOW MICKEY AND GLOOMY BLOW UP THE GASOLINE VAULT!
THAT WAS A FOXY MOVE! NOW THEY CAN'T FOLLER US!
YEAH! AN' WHAT'S MORE, EVERY-BODY ON TH' ISLAND IS GOIN' UP THERE T' SEE WHAT HAPPENED!
THEY'RE ALL SO INTERESTED IN TH' EXPLOSION THAT NOBODY'S SPOTTED US YET!
AN' A GOOD THING, TOO!
!
O.K., KID! THIS IS TH' LAST CA-- WOW!
GASOLINE
BANG!
©1935, by Walt Disney Enterprises, Great Britain rights reserved
HURRY UP, GLOOMY! HERE COMES TH' WHOLE ARMY!
12-5


NO SOONER DO MICKEY AND GLOOMY GET THEIR SUBMARPLANE FUELED THAN THEY ARE SEEN BY DR. VULTER'S GUARDS!
WE'LL HAVE T' TAKE OFF WITH A COLD MOTOR! THERE'S NO TIME TO WARM IT UP!
I'LL SAY THERE'S NOT! LET 'ER GO! THEM SOJERS IS GITTIN' CLOSE!
O.K.--WE'RE OFF!
BANG!
BANG!
BANG!
BANG!
12-6
CLIMB 'ER FAST, KID! REMEMBER-- THAT RIM IS LINED WITH GUNS!
ENEMY PLANE RISING!
MAN TH' GUNS!
LET 'EM HAVE IT!
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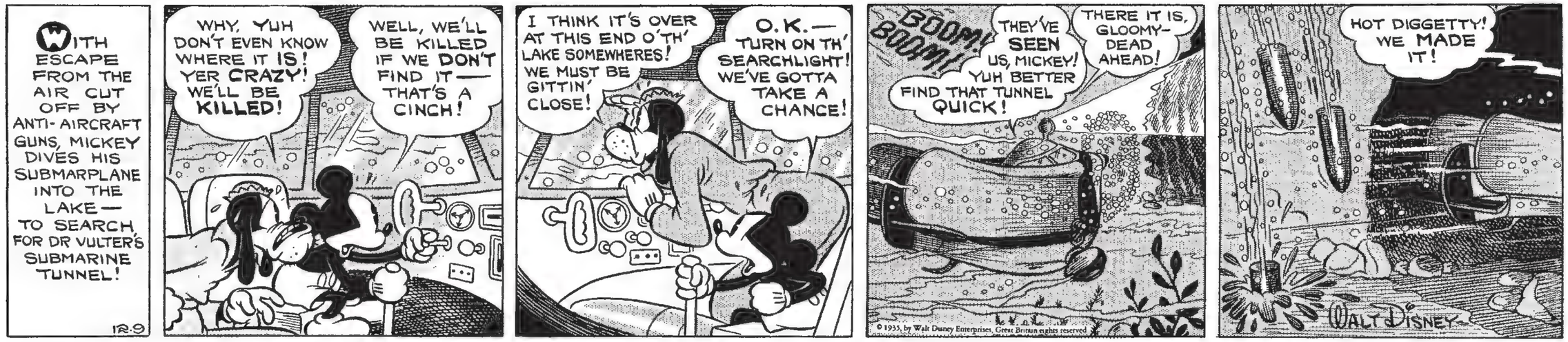
WALT DISNEY

TRYING TO ESCAPE FROM THE ISLAND, MICKEY AND GLOOMY FIND THE RIM ABSOLUTELY LINED WITH ANTI-AIRCRAFT GUNS!
THERE'S TOO MANY OF 'EM! THEY COULDN'T MISS! WE'RE AS GOOD AS DEAD!
SO LONG, PAL! IT'S BEEN SWELL DYIN' WITH YUH THIS WAY! AN' I DON'T BLAME YUH FOR NOTHIN'! I KNOW YUH DONE YER BEST!
AW -- SHUT UP AN' SIT DOWN!
THERE'S STILL A CHANCE! HANG ON, GLOOMY!
WELL, THERE GOES TWO MORE WHO TRIED TO OPPOSE DR. VULTER! TH' NITWITS!
12-7
WALT DISNEY


WITH ESCAPE FROM THE AIR CUT OFF BY ANTI-AIRCRAFT GUNS, MICKEY DIVES HIS SUBMARPLANE INTO THE LAKE— TO SEARCH FOR DR VULTER'S SUBMARINE TUNNEL!
12-9
WHY, YUH DON'T EVEN KNOW WHERE IT IS! YER CRAZY! WE'LL BE KILLED!
WELL, WE'LL BE KILLED IF WE DON'T FIND IT— THAT'S A CINCH!
I THINK IT'S OVER AT THIS END O'TH' LAKE SOMEWHERES! WE MUST BE GITTIN' CLOSE!
O.K.— TURN ON TH' SEARCHLIGHT! WE'VE GOTTA TAKE A CHANCE!
BOOM! BOOM!
THEY'VE SEEN US, MICKEY! YUH BETTER FIND THAT TUNNEL QUICK!
THERE IT IS, GLOOMY— DEAD AHEAD!
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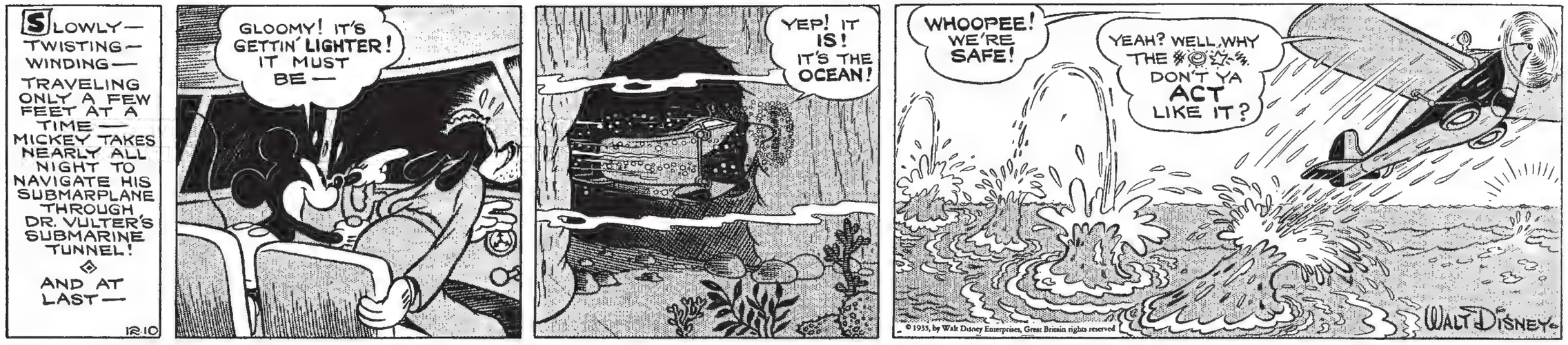
HOT DIGGETTY! WE MADE IT!
WALT DISNEY


SLOWLY— TWISTING— WINDING— TRAVELING ONLY A FEW FEET AT A TIME— MICKEY TAKES NEARLY ALL NIGHT TO NAVIGATE HIS SUBMARPLANE THROUGH DR. VULTER'S SUBMARINE TUNNEL!
AND AT LAST—
12-10
GLOOMY! IT'S GETTIN' LIGHTER! IT MUST BE—
YEP! IT IS! IT'S THE OCEAN!
WHOOPEE! WE'RE SAFE!
YEAH? WELL, WHY THE #@☆%! DON'T YA ACT LIKE IT?
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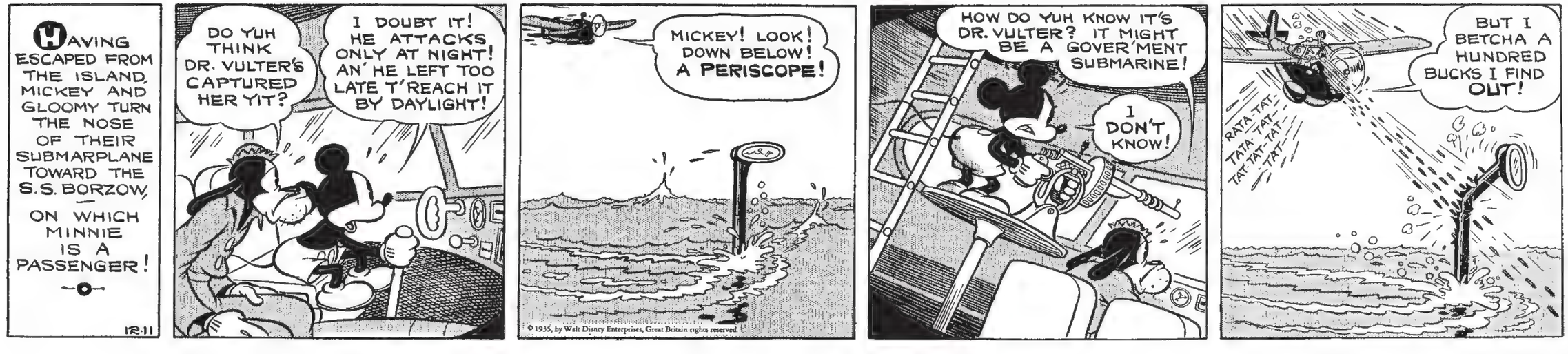
HAVING ESCAPED FROM THE ISLAND, MICKEY AND GLOOMY TURN THE NOSE OF THEIR SUBMARPLANE TOWARD THE S.S. BORZOW,
ON WHICH MINNIE IS A PASSENGER!
12-11
DO YUH THINK DR. VULTER'S CAPTURED HER YIT?
I DOUBT IT! HE ATTACKS ONLY AT NIGHT! AN' HE LEFT TOO LATE T'REACH IT BY DAYLIGHT!
MICKEY! LOOK! DOWN BELOW! A PERISCOPE!
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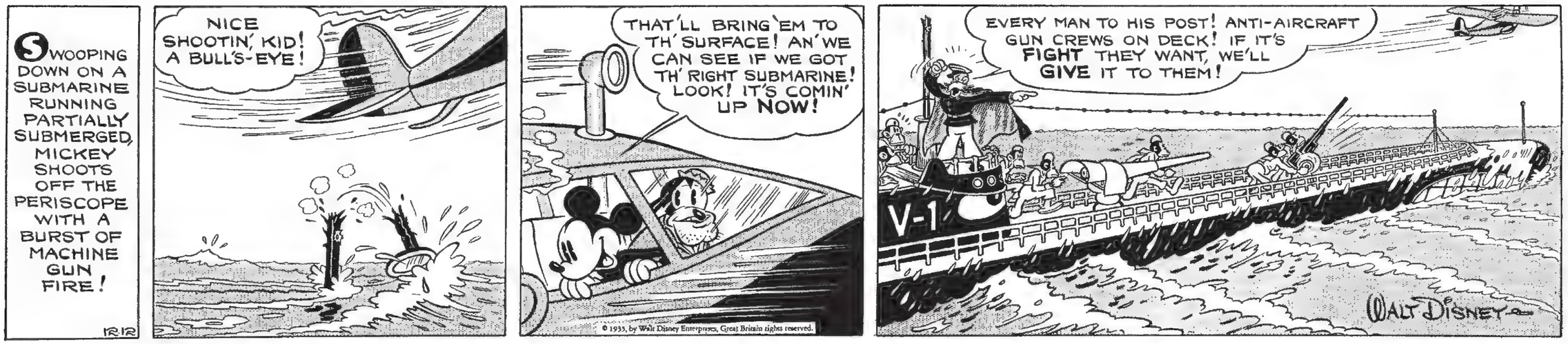
HOW DO YUH KNOW IT'S DR. VULTER? IT MIGHT BE A GOVER'MENT SUBMARINE!
I DON'T KNOW!
RATA-TAT-TATA-TAT-TAT-TAT-TAT-TAT-
BUT I BETCHA A HUNDRED BUCKS I FIND OUT!


SWOOPING DOWN ON A SUBMARINE RUNNING PARTIALLY SUBMERGED, MICKEY SHOOTS OFF THE PERISCOPE WITH A BURST OF MACHINE GUN FIRE!
12-12
NICE SHOOTIN', KID! A BULL'S-EYE!
THAT'LL BRING 'EM TO TH' SURFACE! AN' WE CAN SEE IF WE GOT TH' RIGHT SUBMARINE! LOOK! IT'S COMIN' UP NOW!
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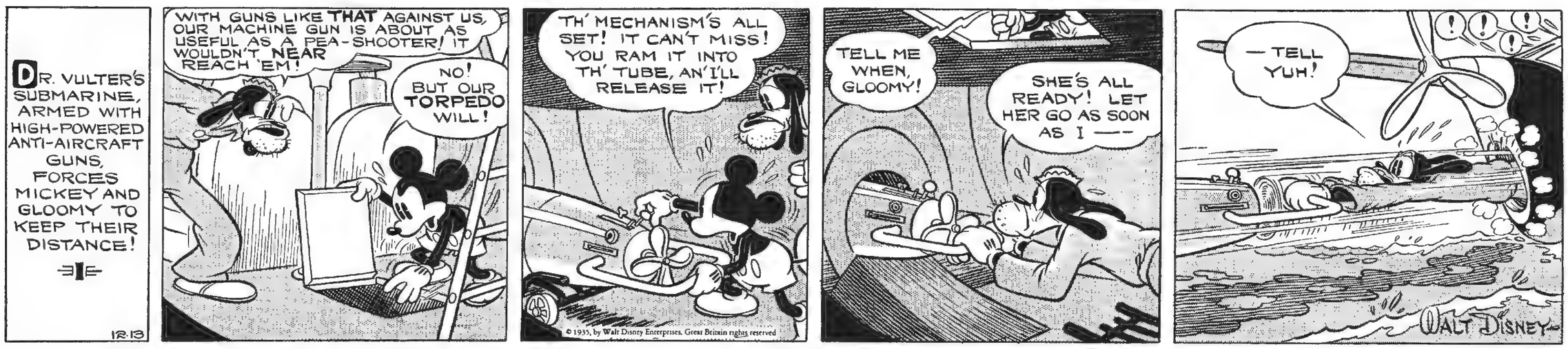
EVERY MAN TO HIS POST! ANTI-AIRCRAFT GUN CREWS ON DECK! IF IT'S FIGHT THEY WANT, WE'LL GIVE IT TO THEM!
V-1
WALT DISNEY


DR. VULTER'S SUBMARINE, ARMED WITH HIGH-POWERED ANTI-AIRCRAFT GUNS, FORCES MICKEY AND GLOOMY TO KEEP THEIR DISTANCE!
12-13
WITH GUNS LIKE THAT AGAINST US, OUR MACHINE GUN IS ABOUT AS USEFUL AS A PEA-SHOOTER! IT WOULDN'T NEAR REACH 'EM!
NO! BUT OUR TORPEDO WILL!
TH' MECHANISM'S ALL SET! IT CAN'T MISS! YOU RAM IT INTO TH' TUBE, AN' I'LL RELEASE IT!
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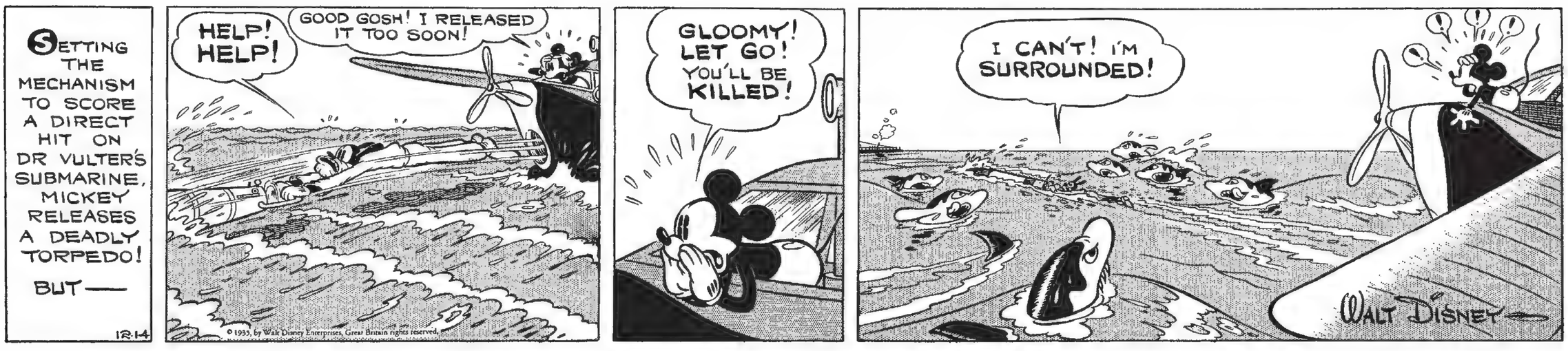
TELL ME WHEN, GLOOMY!
SHE'S ALL READY! LET HER GO AS SOON AS I ——
— TELL YUH!
WALT DISNEY


SETTING THE MECHANISM TO SCORE A DIRECT HIT ON DR VULTER'S SUBMARINE, MICKEY RELEASES A DEADLY TORPEDO!
BUT ——
12-14
HELP! HELP!
GOOD GOSH! I RELEASED IT TOO SOON!
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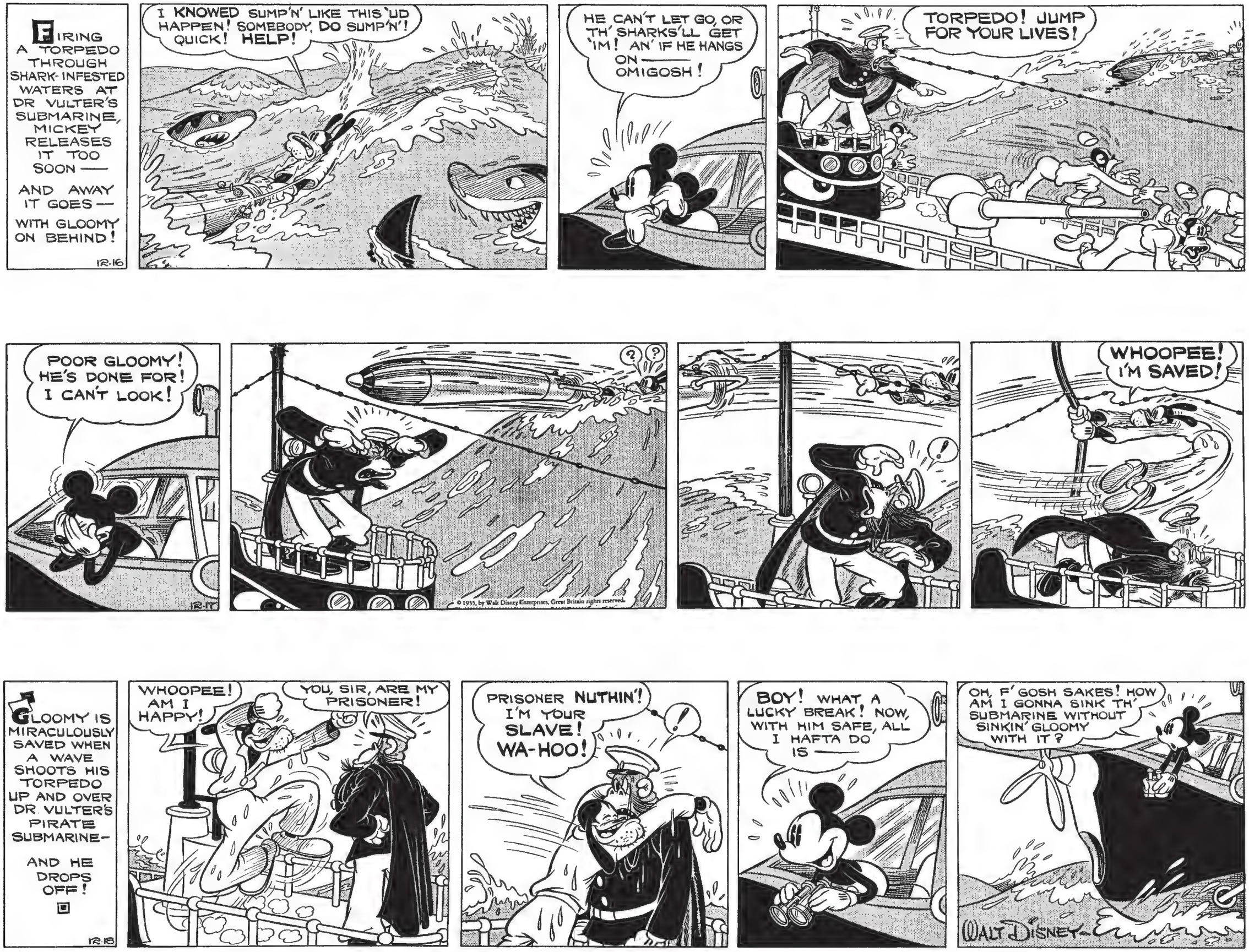
GLOOMY! LET GO! YOU'LL BE KILLED!
I CAN'T! I'M SURROUNDED!
WALT DISNEY


FIRING A TORPEDO THROUGH SHARK-INFESTED WATERS AT DR VULTER'S SUBMARINE, MICKEY RELEASES IT TOO SOON —
AND AWAY IT GOES —
WITH GLOOMY ON BEHIND!
12-16
I KNOWED SUMP'N' LIKE THIS 'UD HAPPEN! SOMEBODY, DO SUMP'N'! QUICK! HELP!
HE CAN'T LET GO, OR TH' SHARKS'LL GET 'IM! AN' IF HE HANGS ON — OMIGOSH!
TORPEDO! JUMP FOR YOUR LIVES!
POOR GLOOMY! HE'S DONE FOR! I CAN'T LOOK!
12-17
? ?
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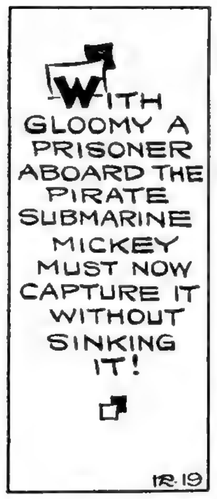
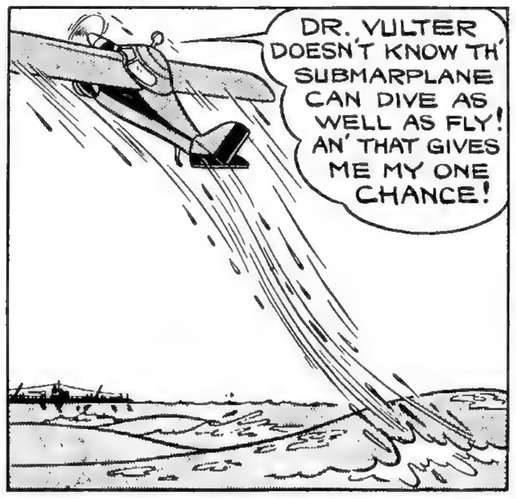
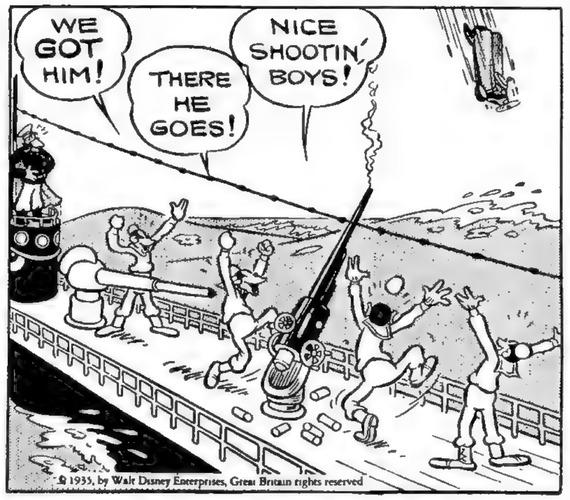
!
WHOOPEE! I'M SAVED!
GLOOMY IS MIRACULOUSLY SAVED WHEN A WAVE SHOOTS HIS TORPEDO UP AND OVER DR. VULTER'S PIRATE SUBMARINE—
AND HE DROPS OFF!
12-18
WHOOPEE! AM I HAPPY!
YOU, SIR, ARE MY PRISONER!
PRISONER NUTHIN'! I'M YOUR SLAVE! WA-HOO!
!
BOY! WHAT A LUCKY BREAK! NOW, WITH HIM SAFE, ALL I HAFTA DO IS —
OH, F' GOSH SAKES! HOW AM I GONNA SINK TH' SUBMARINE WITHOUT SINKIN' GLOOMY WITH IT?
WALT DISNEY


WITH GLOOMY A PRISONER ABOARD THE PIRATE SUBMARINE MICKEY MUST NOW CAPTURE IT WITHOUT SINKING IT!
12-19


DR. VULTER DOESN'T KNOW TH' SUBMARPLANE CAN DIVE AS WELL AS FLY! AN' THAT GIVES ME MY ONE CHANCE!

THEY'RE SHOOTIN' NOW! IF HE THINKS HE'S HIT ME, MEBBE I CAN SNEAK UP ON HIM FROM BELOW— WITHOUT HIS KNOWIN' IT!


WE GOT HIM!
THERE HE GOES!
NICE SHOOTIN', BOYS!
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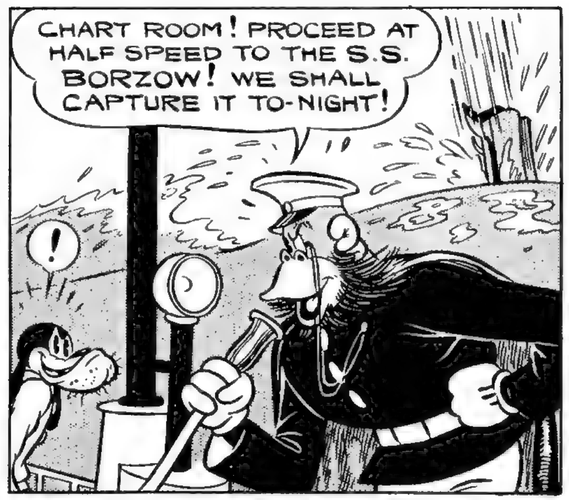
CHART ROOM! PROCEED AT HALF SPEED TO THE S.S. BORZOW! WE SHALL CAPTURE IT TO-NIGHT!
!

WHEN MICKEY DIVES IN HIS SUBMARPLANE NEARBY, DR. VULTER THINKS HE HAS FALLEN TO HIS DOOM!
12-20

I'VE GOT A SWELL CHANCE, IF I CAN SLIP UP ON 'EM 'AN' CAPTURE 'EM— BEFORE THEY EVEN KNOW I'M STILL ALIVE!

THE SOUND-DETECTOR HAS LOCATED AN AIRPLANE, SIR— TWO HUNDRED YARDS OFF THE PORT BOW! AND IT'S UNDER WATER, SIR!
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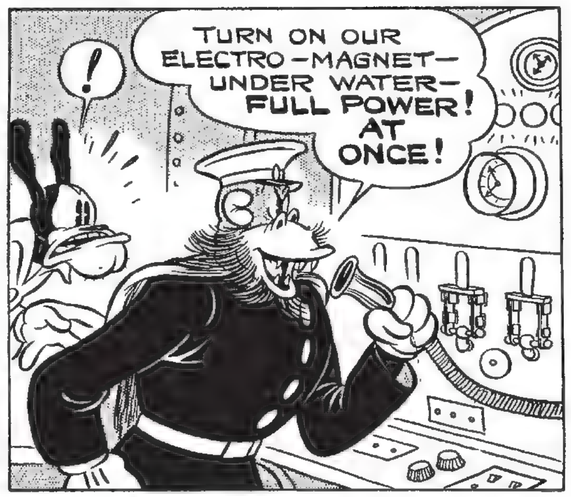
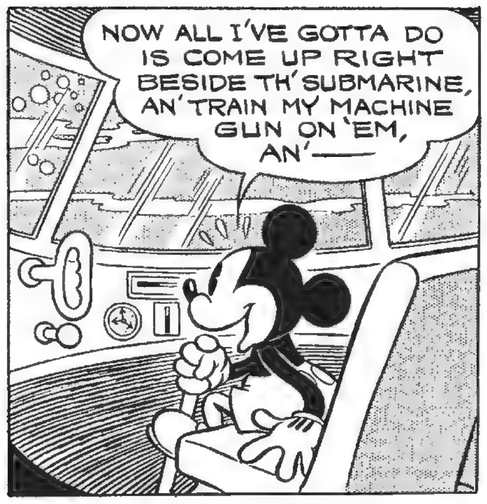
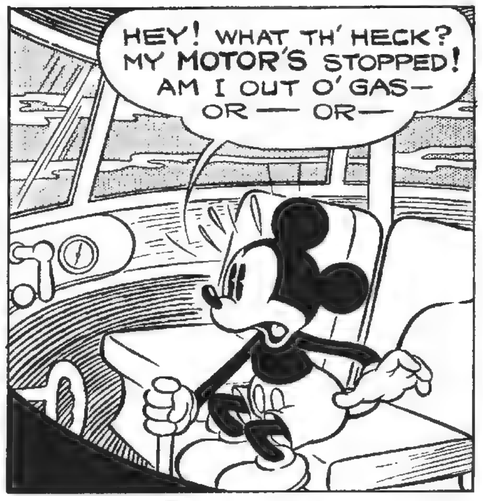
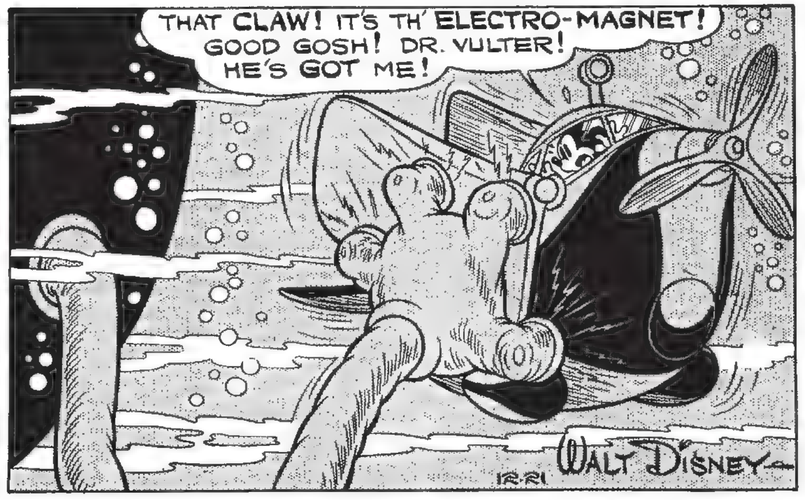
AHA! I SEE! THAT PLANE OF MICKEY'S! IT DIVES! SO! AND HE WANTS TO COME ALONGSIDE, EH? WELL— HE WILL!

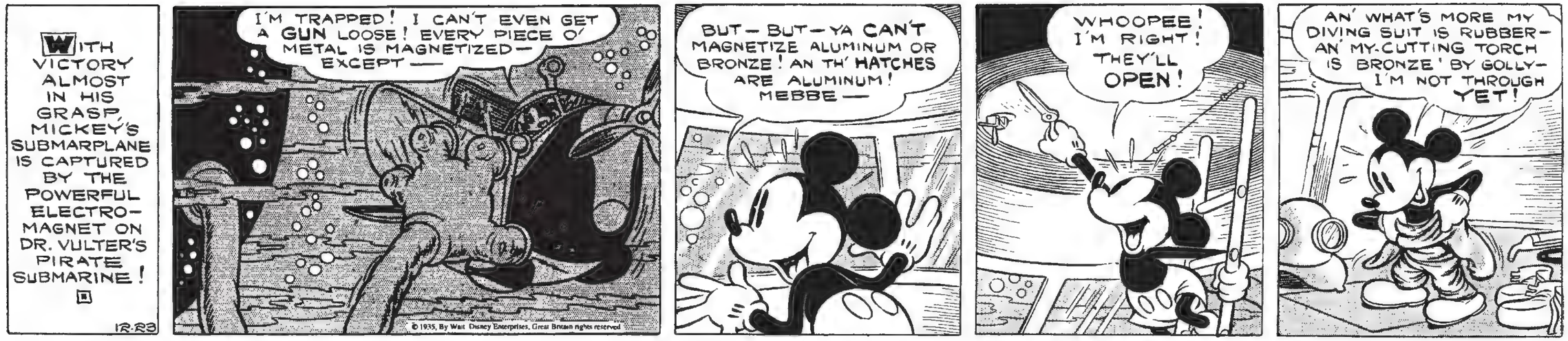

!
TURN ON OUR ELECTRO-MAGNET— UNDER WATER— FULL POWER! AT ONCE!


NOW ALL I'VE GOTTA DO IS COME UP RIGHT BESIDE TH' SUBMARINE, AN' TRAIN MY MACHINE GUN ON 'EM, AN'——


HEY! WHAT TH' HECK? MY MOTOR'S STOPPED! AM I OUT O' GAS— OR — OR—

I'M GOIN' SIDEWAYS! RIGHT TO TH' SUBMARINE!


THAT CLAW! IT'S TH' ELECTRO-MAGNET! GOOD GOSH! DR. VULTER! HE'S GOT ME!
12-21
WALT DISNEY


WITH VICTORY ALMOST IN HIS GRASP, MICKEY'S SUBMARPLANE IS CAPTURED BY THE POWERFUL ELECTRO-MAGNET ON DR. VULTER'S PIRATE SUBMARINE!
I'M TRAPPED! I CAN'T EVEN GET A GUN LOOSE! EVERY PIECE O' METAL IS MAGNETIZED— EXCEPT —
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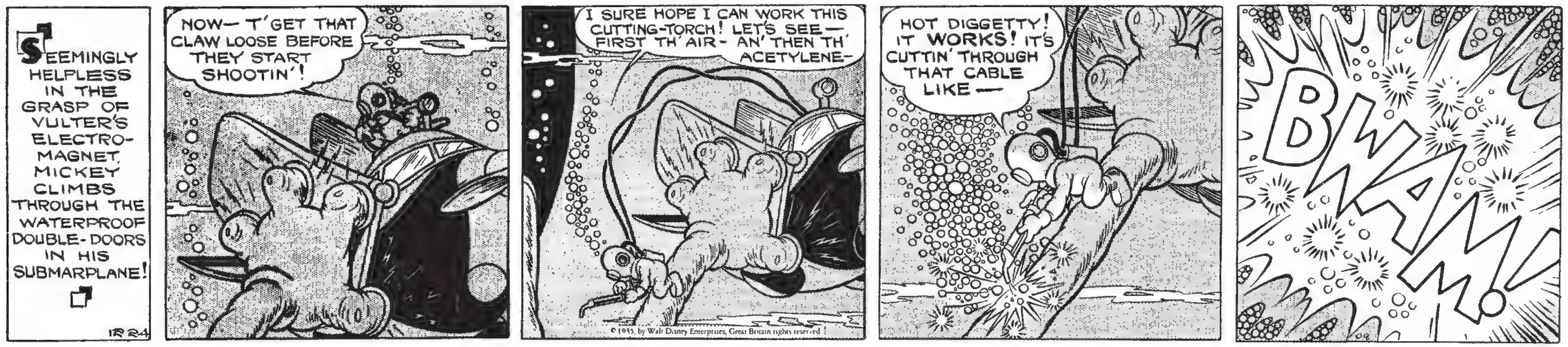
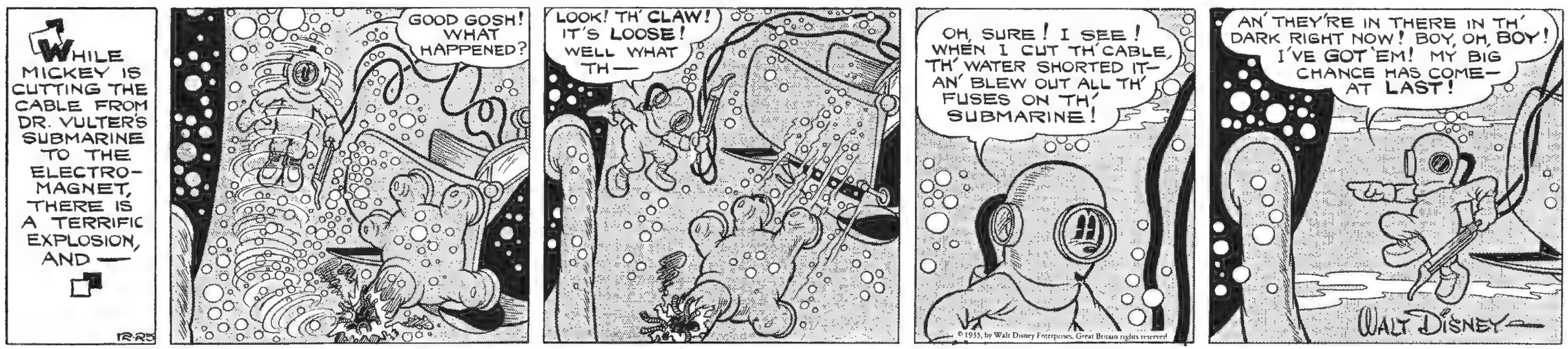
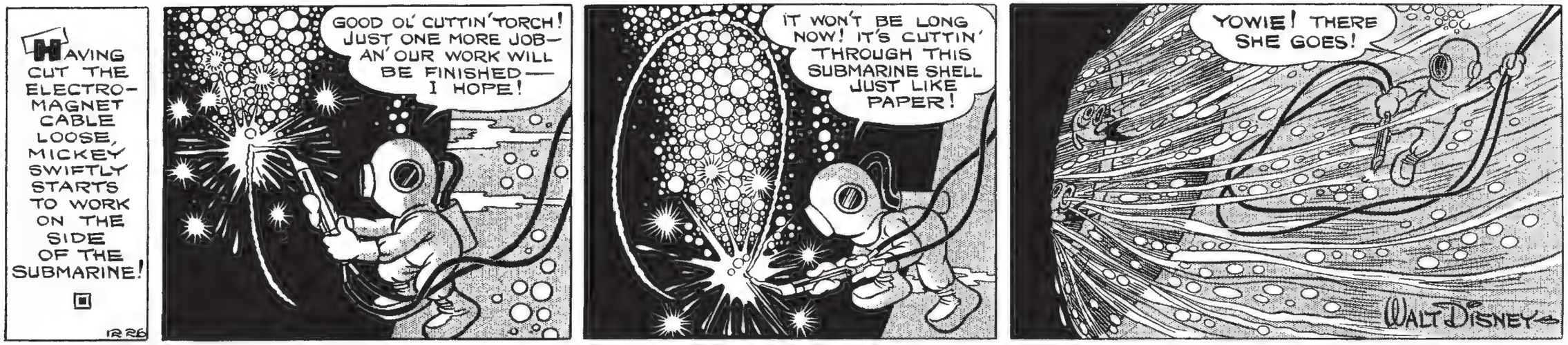
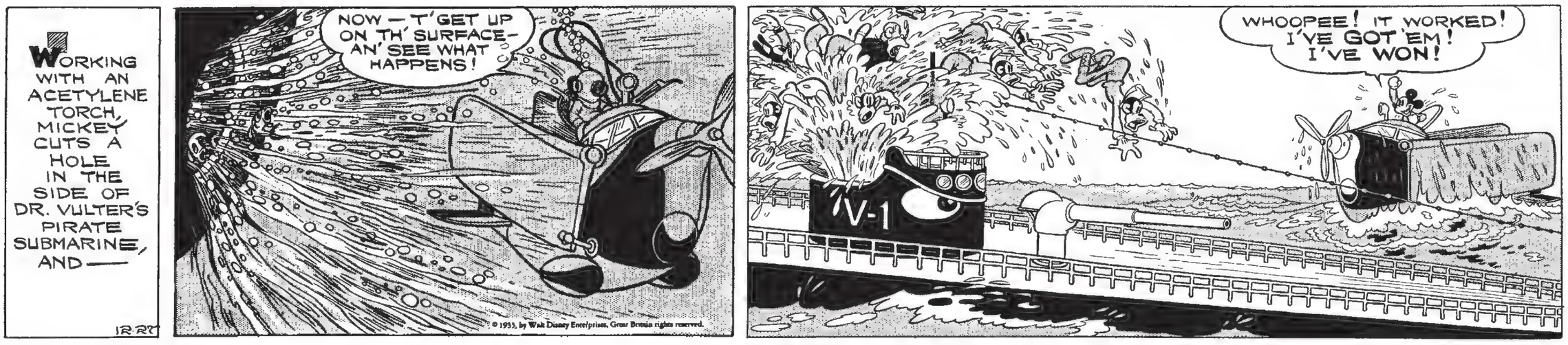
BUT— BUT— YA CAN'T MAGNETIZE ALUMINUM OR BRONZE! AN TH' HATCHES ARE ALUMINUM! MEBBE —
WHOOPEE! I'M RIGHT! THEY'LL OPEN!
AN' WHAT'S MORE MY DIVING SUIT IS RUBBER— AN' MY CUTTING TORCH IS BRONZE! BY GOLLY— I'M NOT THROUGH YET!


SEEMINGLY HELPLESS IN THE GRASP OF VULTER'S ELECTRO-MAGNET, MICKEY CLIMBS THROUGH THE WATERPROOF DOUBLE-DOORS IN HIS SUBMARPLANE!
NOW— T'GET THAT CLAW LOOSE BEFORE THEY START SHOOTIN'!
I SURE HOPE I CAN WORK THIS CUTTING-TORCH! LET'S SEE— FIRST TH' AIR- AN' THEN TH' ACETYLENE-
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
HOT DIGGETTY! IT WORKS! IT'S CUTTIN' THROUGH THAT CABLE LIKE —
BWAM


WHILE MICKEY IS CUTTING THE CABLE FROM DR. VULTER'S SUBMARINE TO THE ELECTRO-MAGNET, THERE IS A TERRIFIC EXPLOSION, AND —
GOOD GOSH! WHAT HAPPENED?
LOOK! TH' CLAW! IT'S LOOSE! WELL WHAT TH —
OH, SURE! I SEE! WHEN I CUT TH' CABLE, TH' WATER SHORTED IT— AN' BLEW OUT ALL TH' FUSES ON TH' SUBMARINE!
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
AN' THEY'RE IN THERE IN TH' DARK RIGHT NOW! BOY, OH, BOY! I'VE GOT 'EM! MY BIG CHANCE HAS COME— AT LAST!
WALT DISNEY


HAVING CUT THE ELECTRO-MAGNET CABLE LOOSE, MICKEY SWIFTLY STARTS TO WORK ON THE SIDE OF THE SUBMARINE!
GOOD OL' CUTTIN' TORCH! JUST ONE MORE JOB— AN' OUR WORK WILL BE FINISHED— I HOPE!
IT WON'T BE LONG NOW! IT'S CUTTIN' THROUGH THIS SUBMARINE SHELL JUST LIKE PAPER!
YOWIE! THERE SHE GOES!
WALT DISNEY


WORKING WITH AN ACETYLENE TORCH, MICKEY CUTS A HOLE IN THE SIDE OF DR. VULTER'S PIRATE SUBMARINE, AND—
NOW—T' GET UP ON TH' SURFACE— AN' SEE WHAT HAPPENS!
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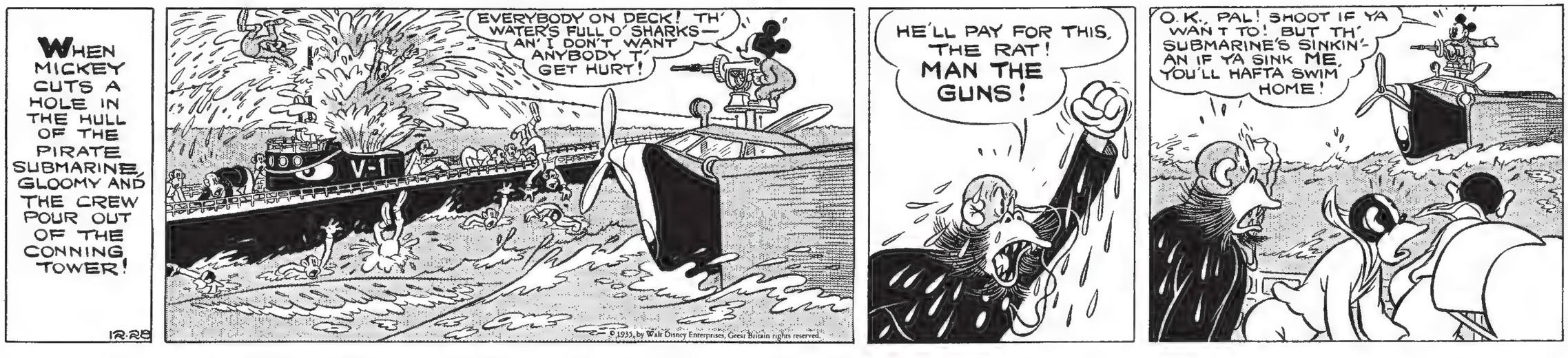
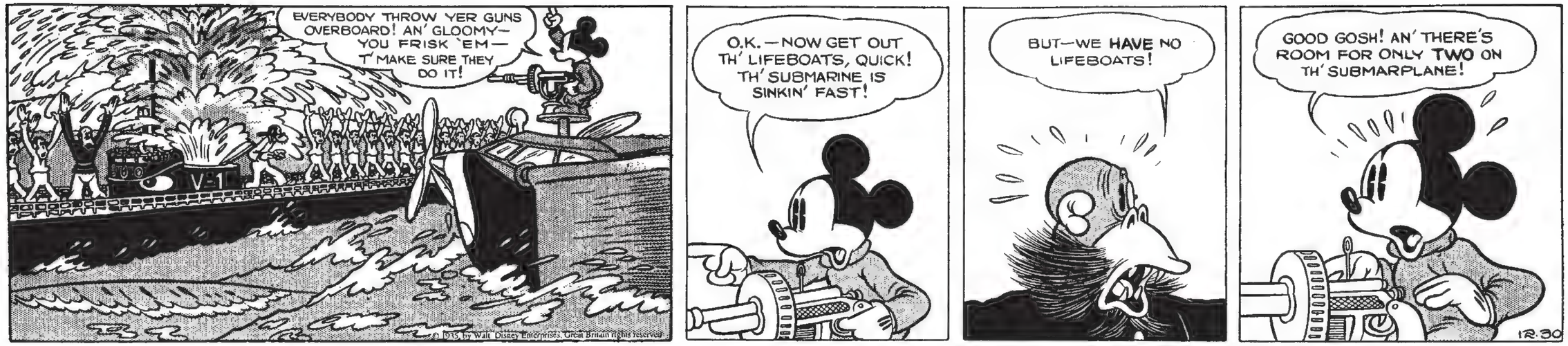
WHOOPEE! IT WORKED! I'VE GOT 'EM! I'VE WON!
V-1


WHEN MICKEY CUTS A HOLE IN THE HULL OF THE PIRATE SUBMARINE, GLOOMY AND THE CREW POUR OUT OF THE CONNING TOWER!
EVERYBODY ON DECK! TH' WATER'S FULL O' SHARKS— AN' I DON'T WANT ANYBODY T' GET HURT!
V-1
© 1935, by Walt Disney Enterprises, Great Britain rights reserved.
HE'LL PAY FOR THIS, THE RAT! MAN THE GUNS!
O.K., PAL! SHOOT IF YA WAN'T TO! BUT TH' SUBMARINE'S SINKIN'— AN IF YA SINK ME, YOU'LL HAFTA SWIM HOME!


EVERYBODY THROW YER GUNS OVERBOARD! AN' GLOOMY— YOU FRISK 'EM— T' MAKE SURE THEY DO IT!
V-1
© 1935, by Walt Disney Enterprises, Great Britain rights reserved
O.K.—NOW GET OUT TH' LIFEBOATS, QUICK! TH' SUBMARINE IS SINKIN' FAST!
BUT—WE HAVE NO LIFEBOATS!
GOOD GOSH! AN' THERE'S ROOM FOR ONLY TWO ON TH' SUBMARPLANE!
12.30

THE PIRATE SUBMARINE IS SINKING RAPIDLY, WITH NO LIFEBOATS ABOARD, AND MICKEY'S SUBMARPLANE HAS ROOM FOR ONLY TWO!
QUICK! START RIPPIN' UP TH' DECKS! ALL OF YA! WE'VE GOTTA BUILD A RAFT!
GRAB THIS LINE AN' HAUL THESE TOOLS ABOARD, GLOOMY! YOU TAKE CHARGE! WORK FAST—AN' BUILD IT LONG AN' NARROW!
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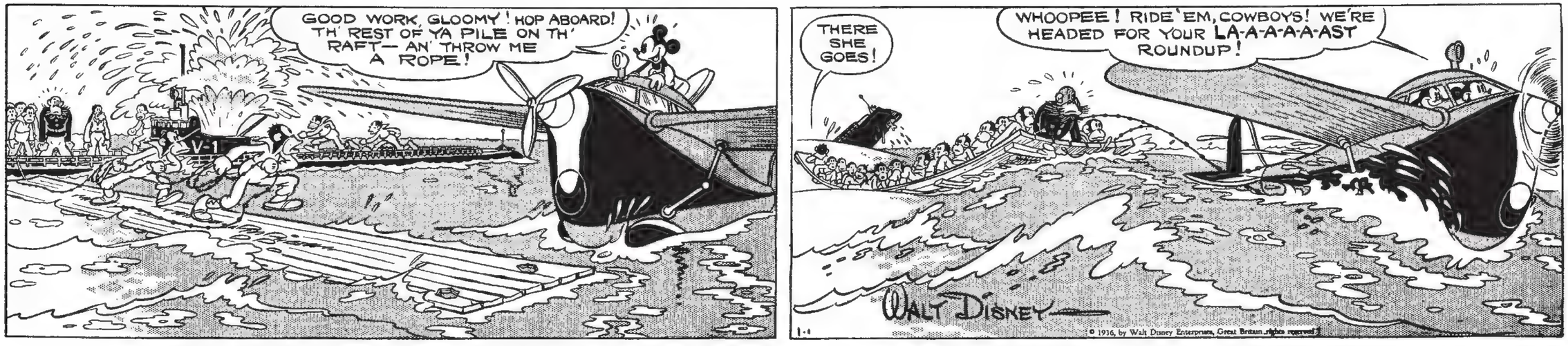
V-1
WALT DISNEY
12.31


GOOD WORK, GLOOMY! HOP ABOARD! TH' REST OF YA PILE ON TH' RAFT— AN' THROW ME A ROPE!
V-1
THERE SHE GOES!
WHOOPEE! RIDE 'EM, COWBOYS! WE'RE HEADED FOR YOUR LA-A-A-A-A-AST ROUNDUP!
WALT DISNEY
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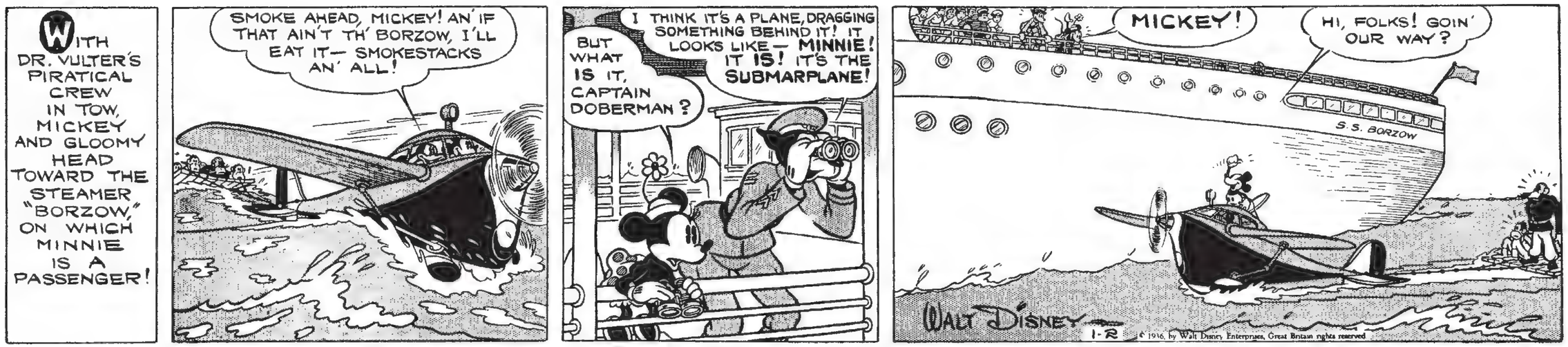
WITH DR. VULTER'S PIRATICAL CREW IN TOW, MICKEY AND GLOOMY HEAD TOWARD THE STEAMER "BORZOW," ON WHICH MINNIE IS A PASSENGER!
SMOKE AHEAD, MICKEY! AN' IF THAT AIN'T TH' BORZOW, I'LL EAT IT— SMOKESTACKS AN' ALL!
BUT WHAT IS IT, CAPTAIN DOBERMAN?
I THINK IT'S A PLANE, DRAGGING SOMETHING BEHIND IT! IT LOOKS LIKE— MINNIE! IT IS! IT'S THE SUBMARPLANE!
MICKEY!
HI, FOLKS! GOIN' OUR WAY?
S.S. BORZOW
WALT DISNEY
1-2
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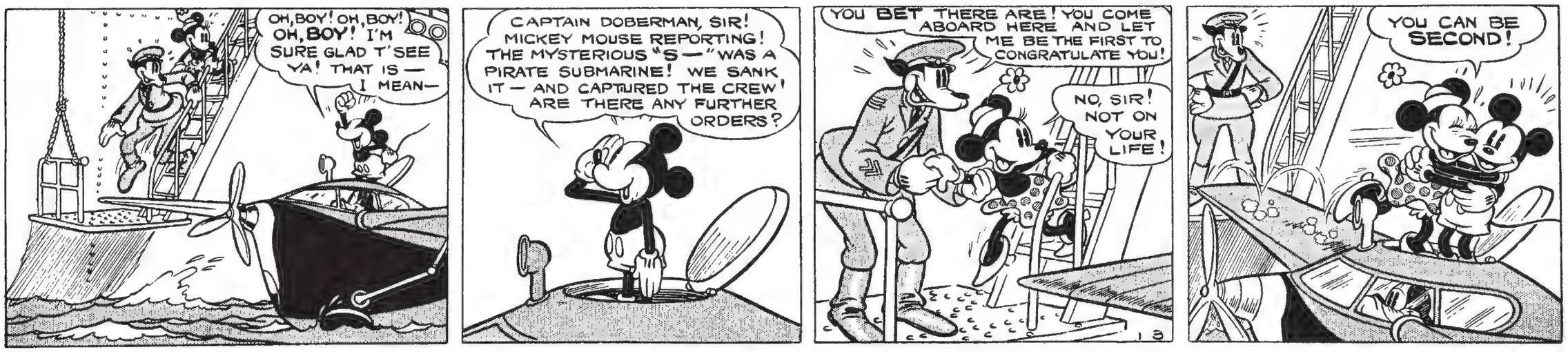

OH, BOY! OH, BOY! OH, BOY! I'M SURE GLAD T'SEE YA! THAT IS— I MEAN—
CAPTAIN DOBERMAN, SIR! MICKEY MOUSE REPORTING! THE MYSTERIOUS "S—" WAS A PIRATE SUBMARINE! WE SANK IT— AND CAPTURED THE CREW! ARE THERE ANY FURTHER ORDERS?
YOU BET THERE ARE! YOU COME ABOARD HERE AND LET ME BE THE FIRST TO CONGRATULATE YOU!
NO, SIR! NOT ON YOUR LIFE!
YOU CAN BE SECOND!

WITH DR. VULTER'S PIRATES IN IRONS, THE SUBMARPLANE LOADED ON DECK AND THE S.S. BORZOW HEADED FOR HOME, MICKEY HAS TOLD THE WHOLE STORY TO MINNIE AND CAPTAIN DOBERMAN!
1-4
— AN' THAT'S TH' END O' TH' MYSTERIOUS "S—"! WE'LL NEVER HAVE T' WORRY ABOUT IT AGAIN!
YOU'VE DONE A GREAT SERVICE! THERE REALLY SHOULD BE SOME KIND OF A REWARD!
REWARD? SHUCKS! I'VE ALREADY HAD IT! I'VE NEVER HAD SO MUCH FUN IN MY LIFE! AN' THAT'S REWARD ENOUGH FOR ANYBODY!
AN' YA KNOW, MINNIE— I WOULDN'T WANT T' SAY SO IN FRONT OF HIM— BUT I SORT O' THINK GLOOMY HAD A PRETTY GOOD TIME, TOO!
S. BORZOW
WALT DISNEY

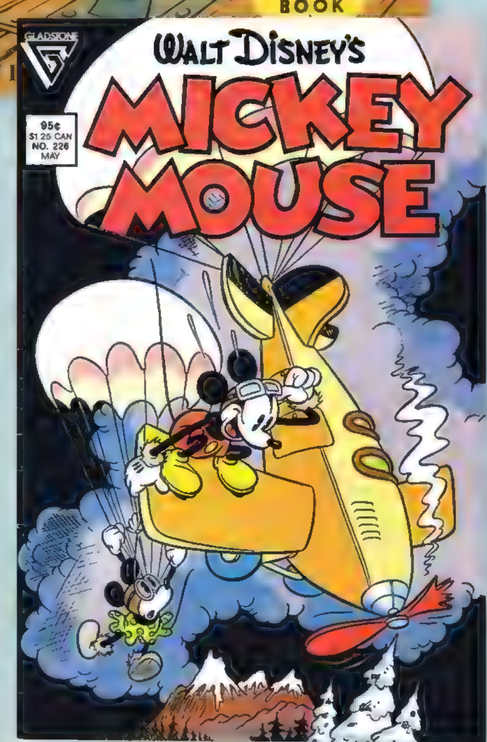
THE GOTTFREDSON ARCHIVES

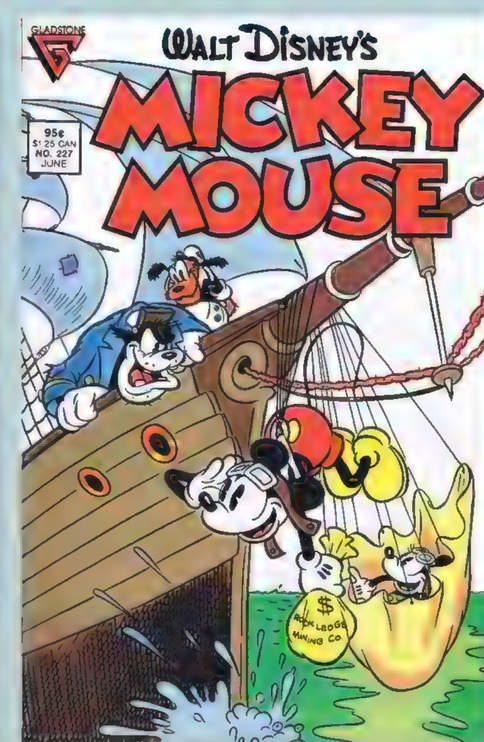
Essays and Special Features

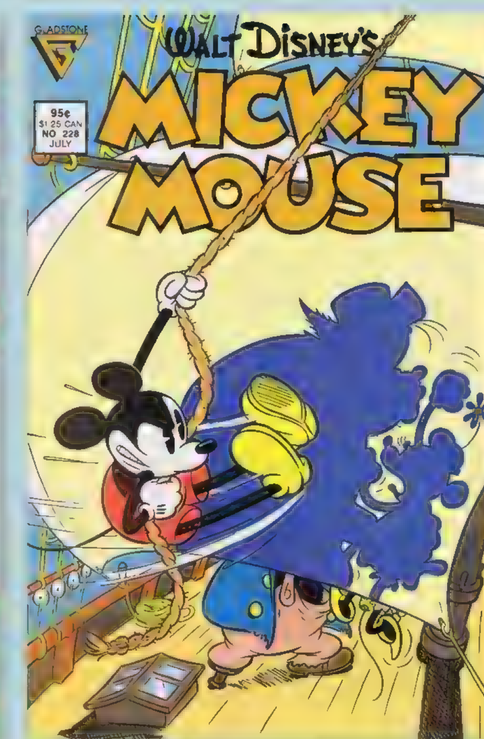
Gottfredson's World: THE CAPTIVE CASTAWAYS

Every country that loves Mickey Mouse has had its own edition—or editions—of Floyd Gottfredson's epics. And each country's Disney comics publisher has tried to make its own version unique, usually by asking homegrown talent to create their own covers or vignettes based on the stories.

In this series we're proud to anthologize these images, both foreign and domestic, old and new—and give you a sense of how far Floyd's classic adventures have traveled over the years. Just sit right back and you'll hear a tale of a fateful trip. [DG]







ABOVE: *Big Big Book* 4062 in two different editions (1935, 1938); art by Tom Wood (left) and Hank Porter (right). The scurvy swabs at Whitman Publishing belatedly switched to a more story-specific cover! 1938 image courtesy Larry Lowery.

ABOVE RIGHT: Italian *Albi Nerbini* 6 (1935). Art attributed to Giorgio Scudellari.

RIGHT: *Mickey Mouse* 226-228 (1987). Art by Daan Jippes; images courtesy Thomas Jensen.

Sharing the Spotlight: TED THWAITES

WITH HIS SWEEPING LINE and bold-but-careful strokes, inker Ted Thwaites brought a unique combination of bounce and control to Mickey Mouse's mid-1930s adventures. Alas, when not at the drawing board, Thwaites seems to have been a timid soul who bounced at others' command—and who was controlled, or at least jokingly pushed around, by many of his peers.

Born in Bradford, England on May 29, 1886,[1] Arthur Edward Thwaites left few records of his early life. Immigration documents show him visiting Boston at twenty-one; in 1909, Ted moved to America permanently. By 1930, he was married to Elizabeth—his Irish-born spouse—and living in Beverly Hills, where he toiled as an artist with the *Los Angeles Examiner*.

On November 18, 1932 Thwaites made a career jump to Disney, entering the Comic Strip Department immediately. From December 19, Ted began inking and lettering the *Mickey Mouse* daily, starting partway through Gottfredson's famous "Blaggard Castle" serial. Success came fast: from January 1933, Ted was also inking the *Mickey* Sunday strip, as well as Al Taliaferro's *Silly Symphonies* topper—an extra duty he would keep through 1937.

The heavy workload might have daunted a lesser man, but Ted Thwaites was famously ready to be talked into anything. Gottfredson recalled Ted's having been perceived as "very British, and very gullible."[2] A genteel-mannered perfectionist somewhat resembling Basil Rathbone, Ted was about fifteen years older than most of his colleagues. Perhaps as a result, their treatment of him resembled nothing so much as college kids pranking a phlegmatic professor.

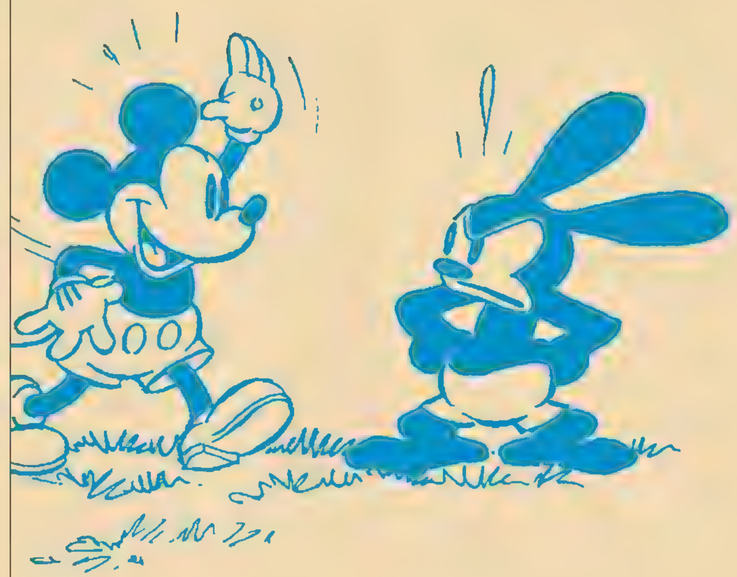
Once Thwaites faced "the studio's most elaborate practical joke."[3] Every day at lunch, Ted brown-bagged a can of fruit cocktail—always the same brand. On occasional mornings, Al Taliaferro began quietly borrowing the cans; peeling off the labels, then rubber-cementing them onto identically-sized cans of vegetables. After several instances of opening "fruit cocktail" and finding lima beans, Thwaites thought he'd uncovered a freak mixup at the cannery—and contacted Ripley's *Believe It Or Not*.

Some pranks got a little more serious. In 1940, with England at war, Ted kept his office radio tuned to the BBC for updates—and *Silly Symphonies* writer Hubie Karp couldn't resist a gag. He wired Thwaites' radio to a distant microphone, then impersonated a German U-boat commander interfering with the broadcast. Thwaites, always the pushover, was genuinely terrified.

The ever-heckled Ted seemingly had a lot of scores to settle—even at home, where his spouse reportedly belabored him with an awful temper. On November 9, 1940, Thwaites departed Disney; just one week later, he passed away. While Ted remained with his wife until death, his will finally revealed a limit to his endurance. While he left his wife $10,000, Ted also gave $1000 to New York-based friend Jeanette McCutcheon; writing that he would rather have married McCutcheon, "but for an unkind fate preventing it."[4]

From beyond the grave, Mickey Mouse's beleaguered British inker finally stood up for himself.

—David Gerstein and Alberto Becattini



TO CARL LAEMMLE—
IN MEMORY OF THE DAYS
WHEN I PRODUCED
OSWALD FOR UNIVERSAL—
BEST WISHES ALWAYS.
SINCERELY
WALT DISNEY

ABOVE: Ted Thwaites in 1934, photographed on the occasion of Disney's promotional tie-in with Post Toasties cereal.

RIGHT: In late 1935 Ted Thwaites inked and lettered an unusual "jam" project. This card for Universal Studios founder Carl Laemmle paired a newly-penciled Gottfredson Mickey with an Oswald the Lucky Rabbit pose by Ub Iwerks—repurposed from *Rival Romeos* (1928) animation art. The result seems to represent Disney's only golden age use of Mickey and Oswald together.

1 Yorkshire Parish Records, *Baptisms Solemnized* (York: Parish Church of Bradford, 1886), p. 189. Thwaites' entry in the *California Death Index* misstates the year as 1888, though month and day remain consistent.

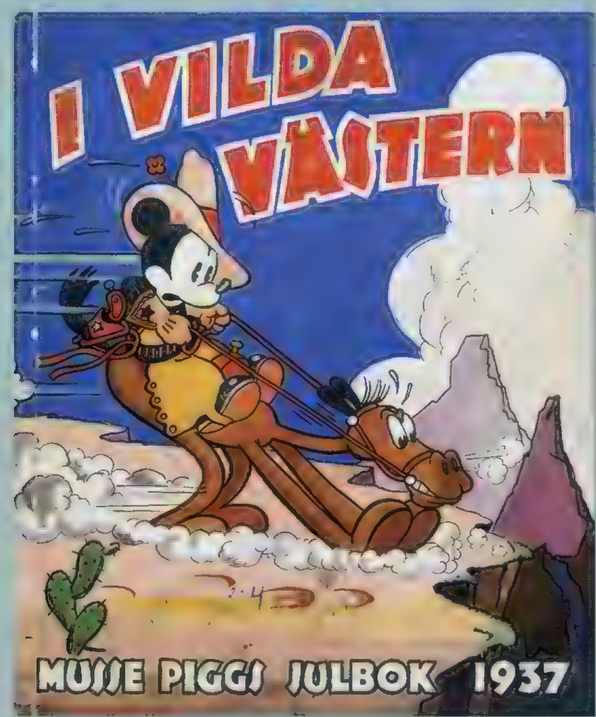
2 Floyd Gottfredson, as quoted in Frank Thomas and Ollie Johnston, *The Illusion of Life: Disney Animation* (New York: Disney Editions, 1995), p. 144.

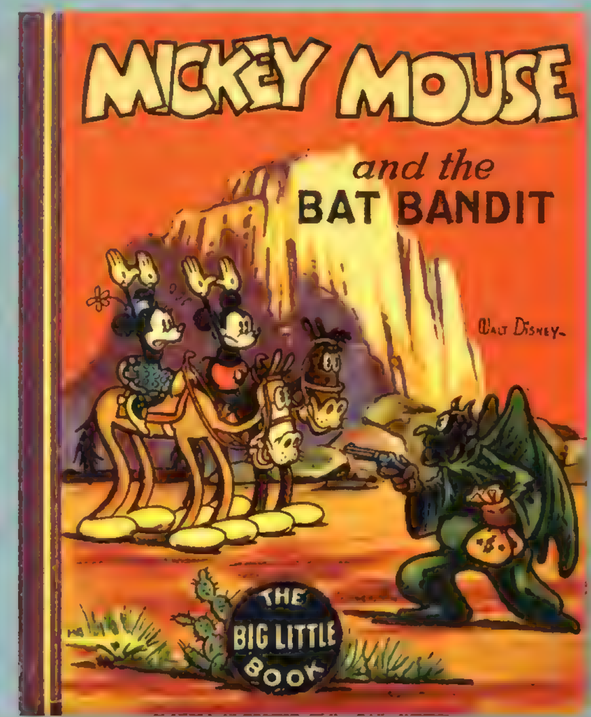
3 Thomas and Johnston, *ibid* (also description of joke).

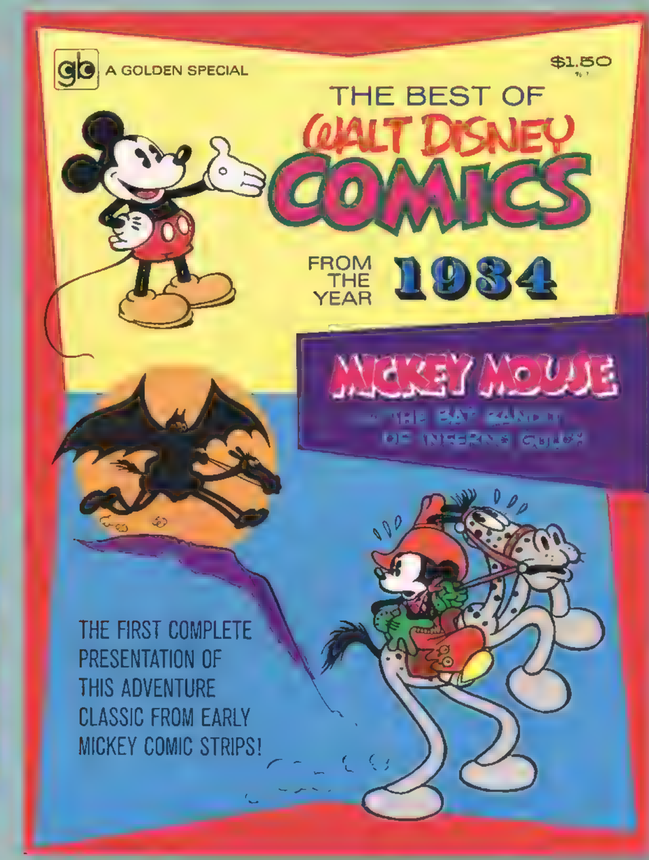
4 "Cartoonist Gives $1,000 To 'Girl He Would Have Married'," *Daily Capital News*, 27 November 1940, sec 1, 1.

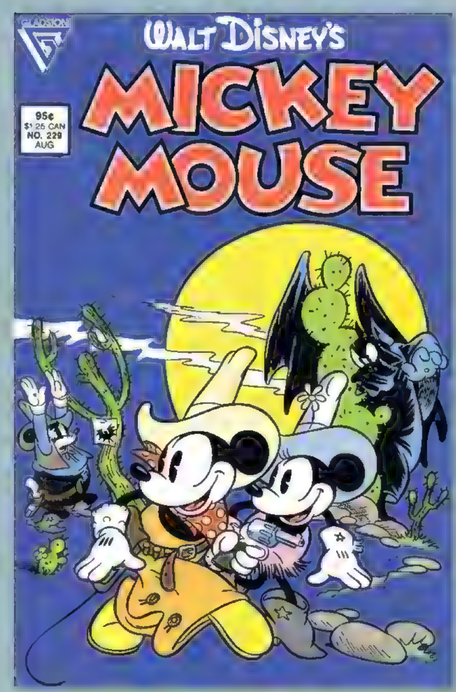
244. MICKEY MOUSE AND THE BAT BANDIT. Painting by Floyd Gottfredson, October 1982. Image courtesy Malcolm Willits.

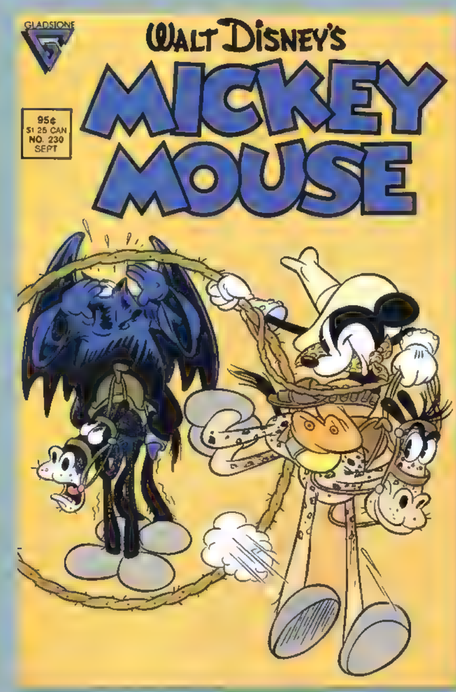
All systems whoa! "The Bat Bandit" was the first Gottfredson Mickey adventure to be reprinted in a "modern" collectors' edition, all the way back in 1974. While advertised as complete, the album actually left out the opening and closing strips. Perhaps they were stolen by the larcenous "Bat"? [DG]









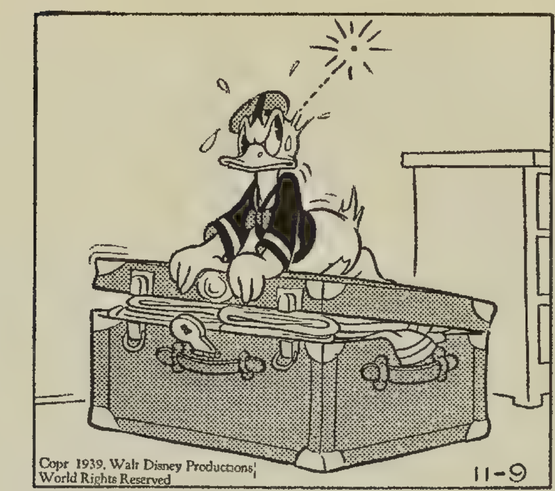


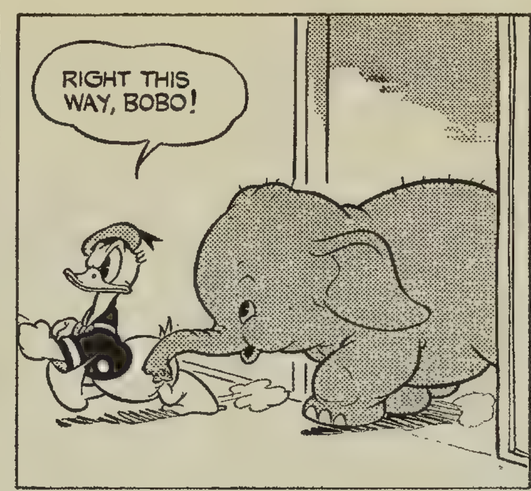
ABOVE LEFT: Swedish *Musse Piggs Julbok* 2 (1937). Artist unknown; image courtesy Jens Lindell and Germund Von Wowern.

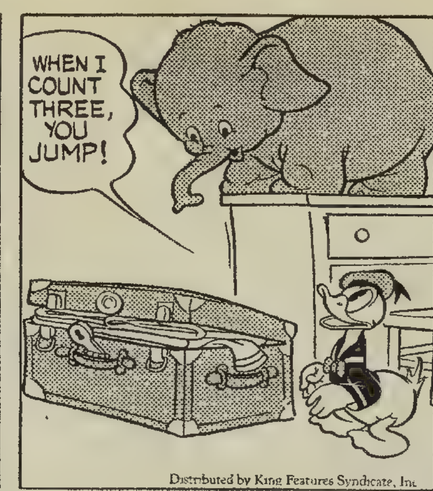
ABOVE MIDDLE: *Big Little Book* 1153 (1935). Artist unknown.

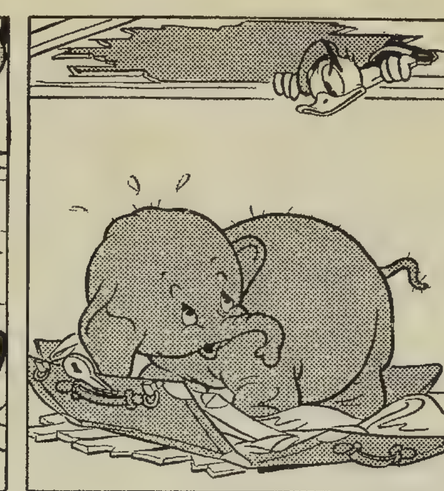
ABOVE RIGHT: *Best of Walt Disney Comics* 96171 (1974). Artist unknown; image courtesy Thomas Jensen.

LEFT: *Mickey Mouse* 229 and 230 (1987). Art by Daan Jippes; images courtesy Thomas Jensen.



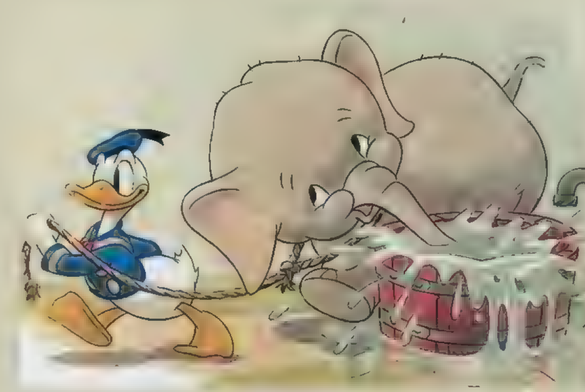






From mail pilots to cannibal kings, Floyd Gottfredson was an ace at adaptation—bringing subject matter from then-current Mickey Mouse cartoons over to the comics. But as the *Mickey* strip became increasingly popular and valued by the studio, influence also started moving the other way: situations and characters developed for comics began making their way to animation. Bobo the Elephant was an early and prime example.

The pachyderm seemed born for screen stardom. As early as 1930, Disney had established a winning formula for Mickey gag cartoons: pair the Mouse with a destructive animal, then watch the fur fly. In *Mickey Steps Out* and *The Barnyard Broadcast* (both 1931), a black cat named Tabby brought the mayhem; in several more shorts, gorilla characters wreaked havoc. When Floyd Gottfredson introduced an elephant to the comics—a well-meaning but childish giant who played playful pranks with his trunk—Floyd was following the example set by the earlier cartoons. Then, with *Mickey's Elephant* (1936), Bobo followed their example, too, and appeared in a cartoon of his own.



It's easy to see why the elephant got animators excited. At the time, all Disney was abuzz over the groundbreaking "flypaper sequence" in a cartoon called *Playful Pluto* (1934). Norm Ferguson animated an extended scene of frustrated Pluto trying to unstick himself from flypaper; though the gags were realistically impossible, the dog's reactions seemed plausible, making the mishap convincing—and hilariously embarrassing. So how to top it? Perhaps by animating an even larger, clumsier animal in similar, but bigger and sillier mishaps. Bobo had potential!

ABOVE: Later, aborted Bobo projects included Donald Duck. Early in their development, the backstage plans were reflected by comic strips (example from 1939; story by Bob Karp, art by Al Taliaferro) and a painted *Good Housekeeping* illustrative page (1940; painting by Tom Wood).

Alas, that potential was never quite achieved. *Mickey's Elephant* brought the comics Bobo to the screen well enough; but a lot of footage was stolen by Pluto's "evil instinct," a little green imp who made the dog jealous of Bobo. In the end, Walt Disney was left noting that "there was [sic] a lot of things we didn't do" in *Mickey's Elephant*, and felt a follow-up cartoon "would give us a chance to use Bobo more."[1] Thus, in the ensuing years, no less than four elephant sequels were planned; two co-starring Pluto, one with Donald, and one with Mickey and Minnie. The latter—"Spring Cleaning" (1938)—tied directly into Gottfredson's 1934 serial, picking up where Floyd's window-washing gags left off.

Yet no later Bobo cartoon actually made it to the screen. While the playful pachyderm was a fairly basic character, Walt Disney seemed to put quite an emotional investment on the line: "I remember the people liked Bobo. They were disappointed when they didn't see more of him." Perhaps the boss' special interest gave other staffers pause for thought; was any story *good* enough to go on to animation?

It seems the Donald short was, until it died on a technical foul. In this later iteration, the elephant was to have a voice; director Jack Hannah got quite some ways into production before becoming dissatisfied with both the voice artist—and the manner in which animator Norm Ferguson animated to his speech.[2] [DG]

1 All quotes in this article: Walt Disney, story meeting on the unproduced cartoon "Pluto's Pal Bobo," November 14, 1939, pp. 1-2.

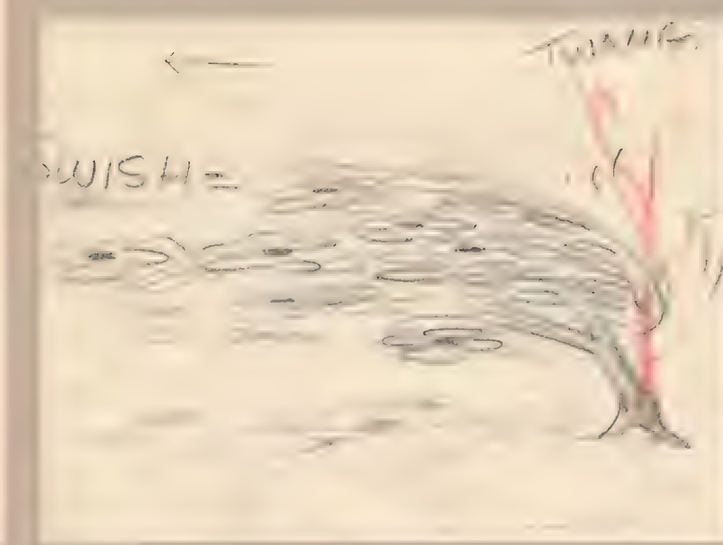
2 Jack Hannah to Jim Korkis, *Walt's People – Volume 1: Talking Disney with the Artists Who Knew Him* (Bloomington: Xlibris, 2005), p. 144.

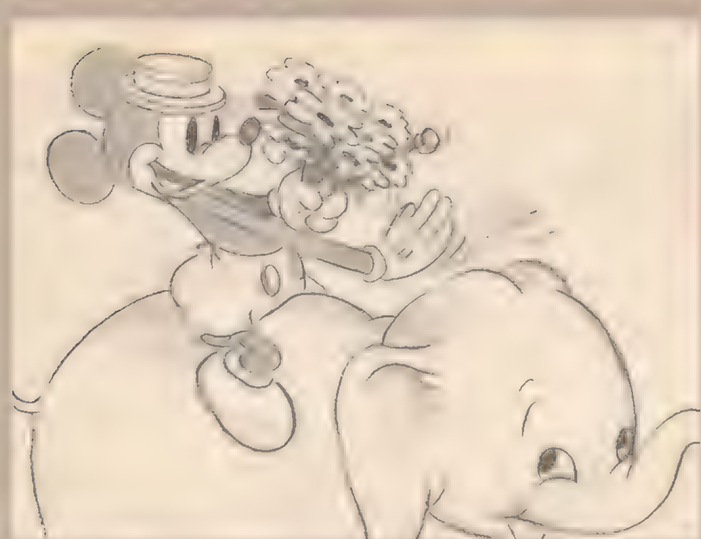
It's the Gottfredson animated spinoff that wasn't! "Spring Cleaning" began development in 1933, at which time the plot featured just Mickey, Minnie, and Pluto. Five years later, Bobo was added to the story—and a number of new Disney trainees were asked to invent elephant-based cleaning gags.

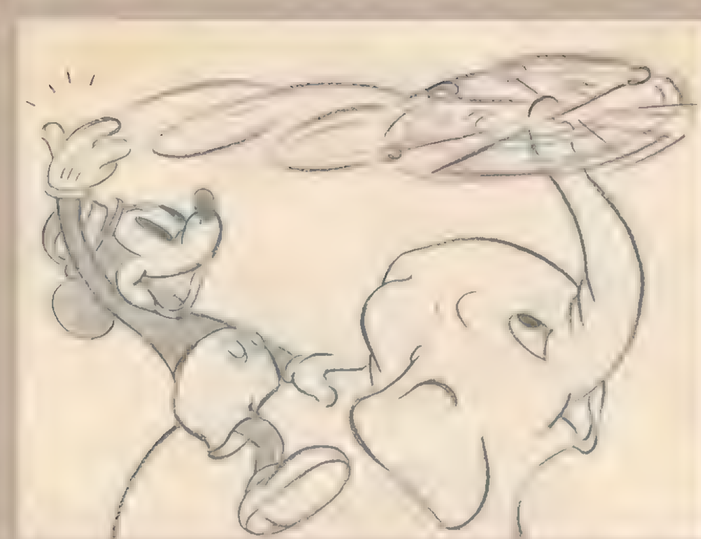
In conference about the developing short, Walt Disney himself referenced Gottfredson's serial as a source of ideas—and the students followed suit. It seems they began with Floyd's famous window-washing and flower-picking sequences—and extended things naturally from there.

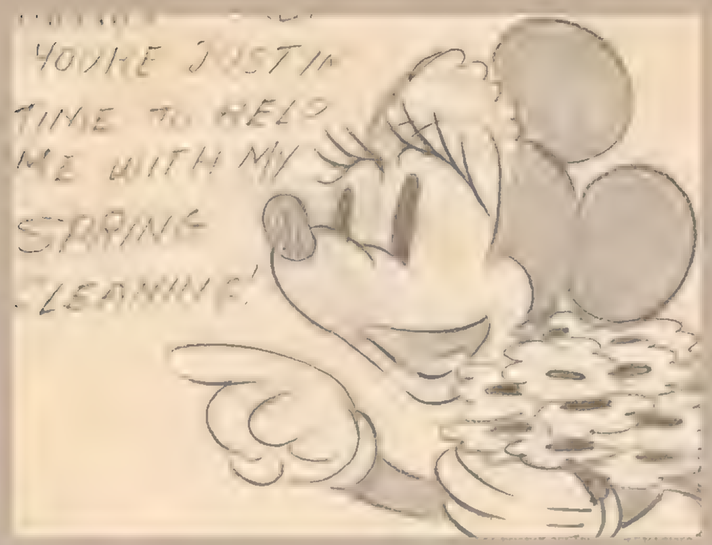
While we can't identify all the artists, the window-washing sequence is by Ross Wetzel, Bill Berg, and Xavier Atencio, while the howdah scene is by Frank Tashlin. Though "Spring Cleaning" never did make it to the screen, we can still pore over these rare storyboards today—and get animated!

All images courtesy Walt Disney Animation Research Library; special thanks to Fox Carney. [DG]



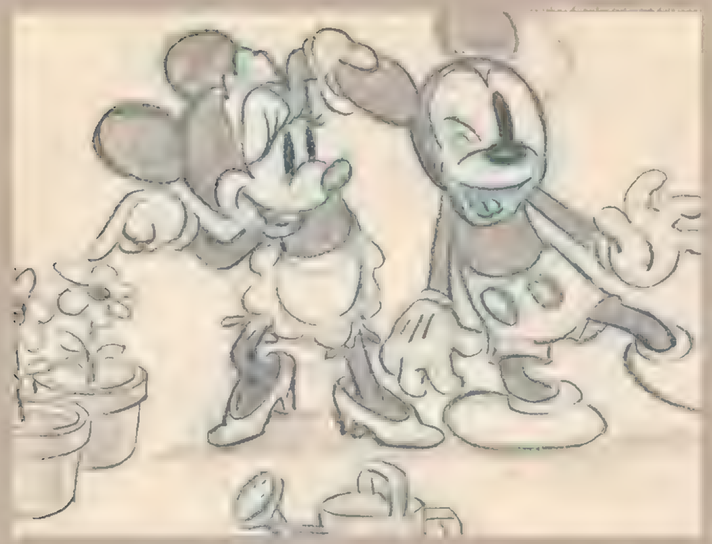


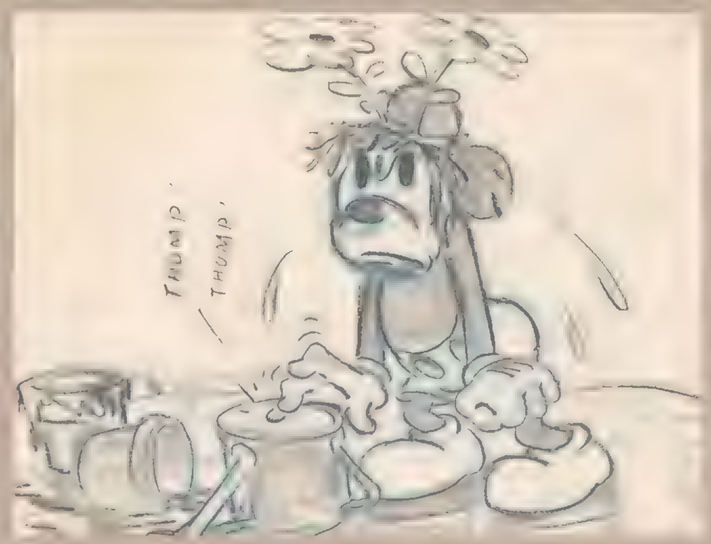


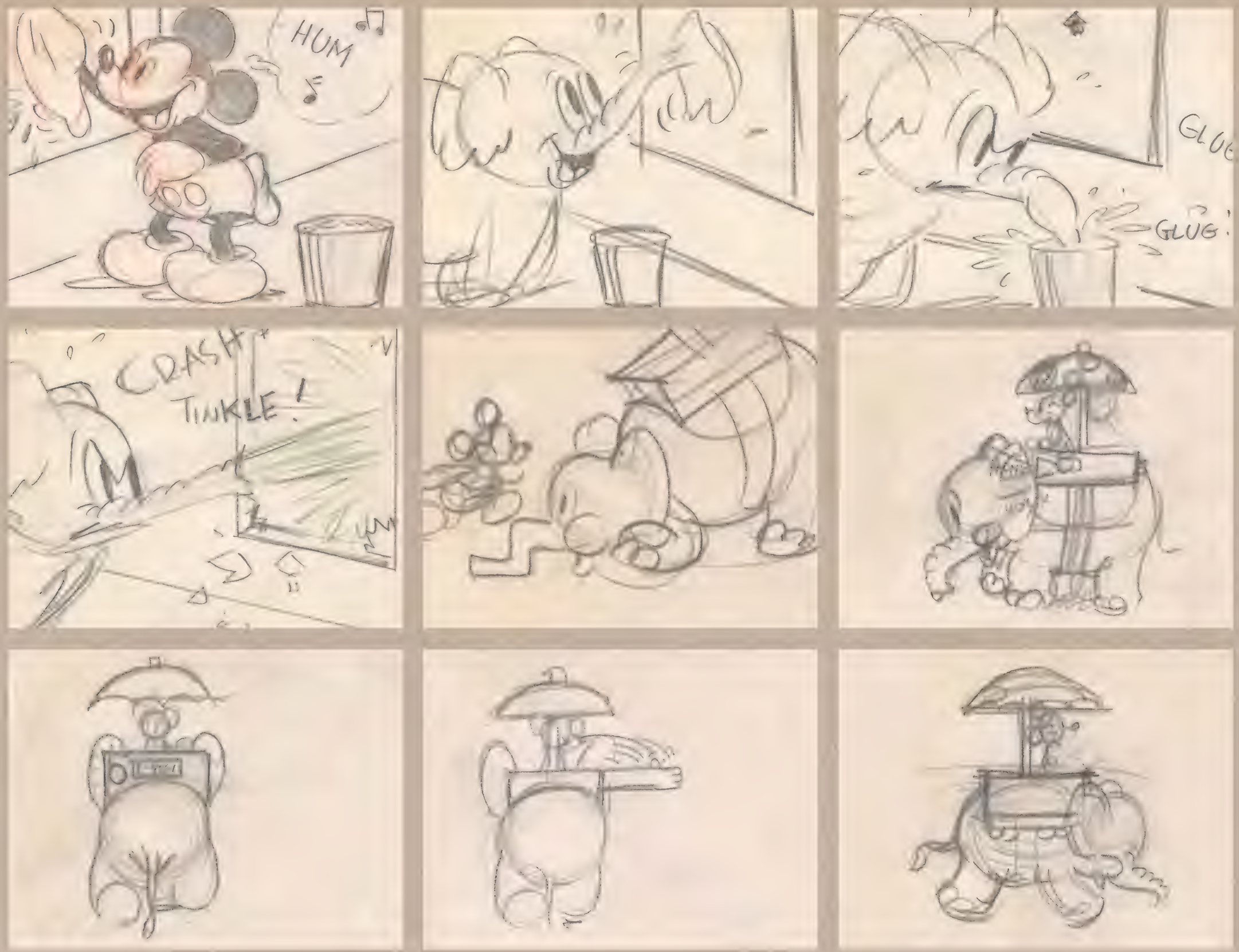

YOU'RE JUST IN
TIME TO HELP
ME WITH MY
SPRING
CLEANING!

ER-AH- I'D LIKE TO MINNIE BUT WE'VE GOTTA GO NOW-

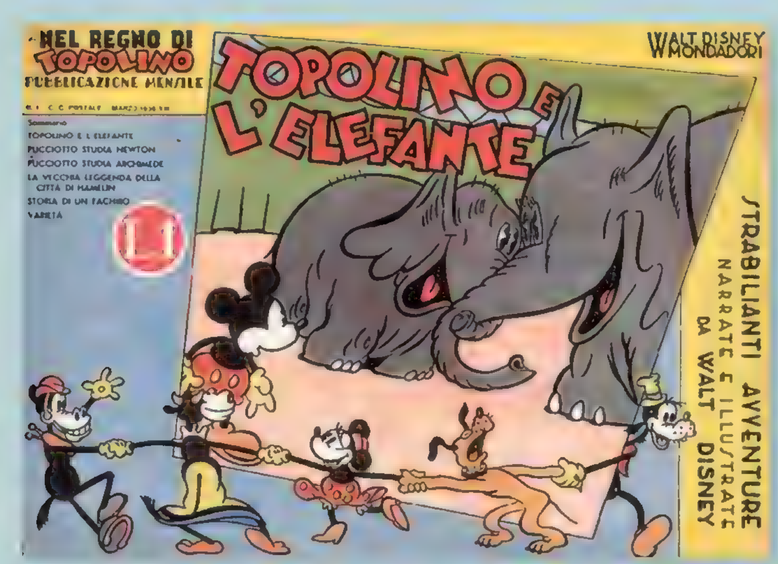
ME -YOUNG MAN

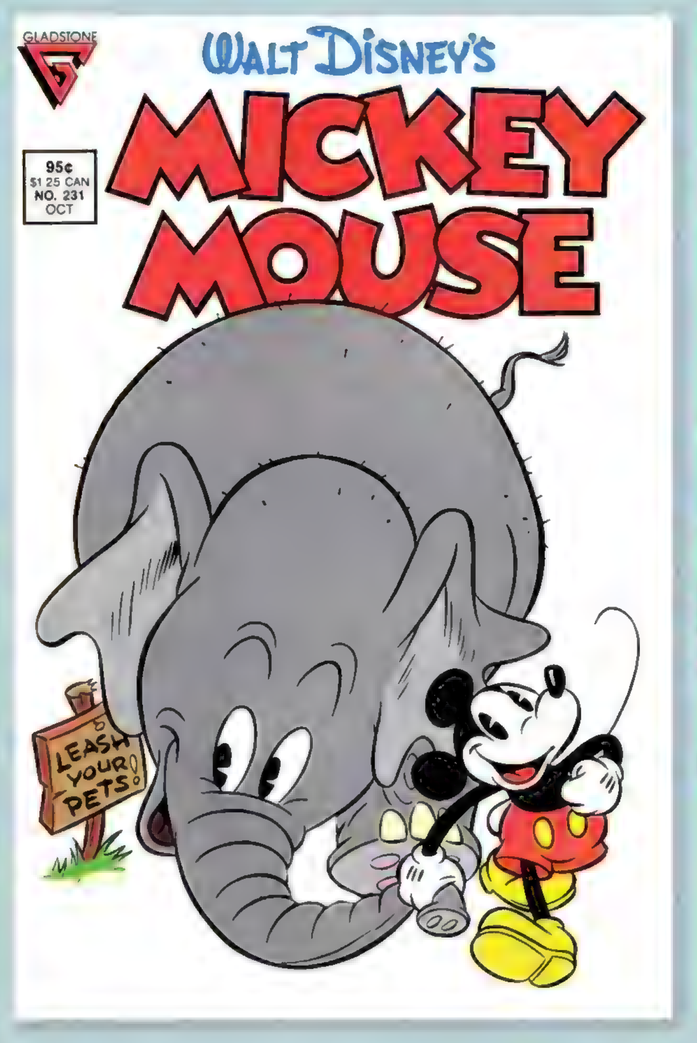


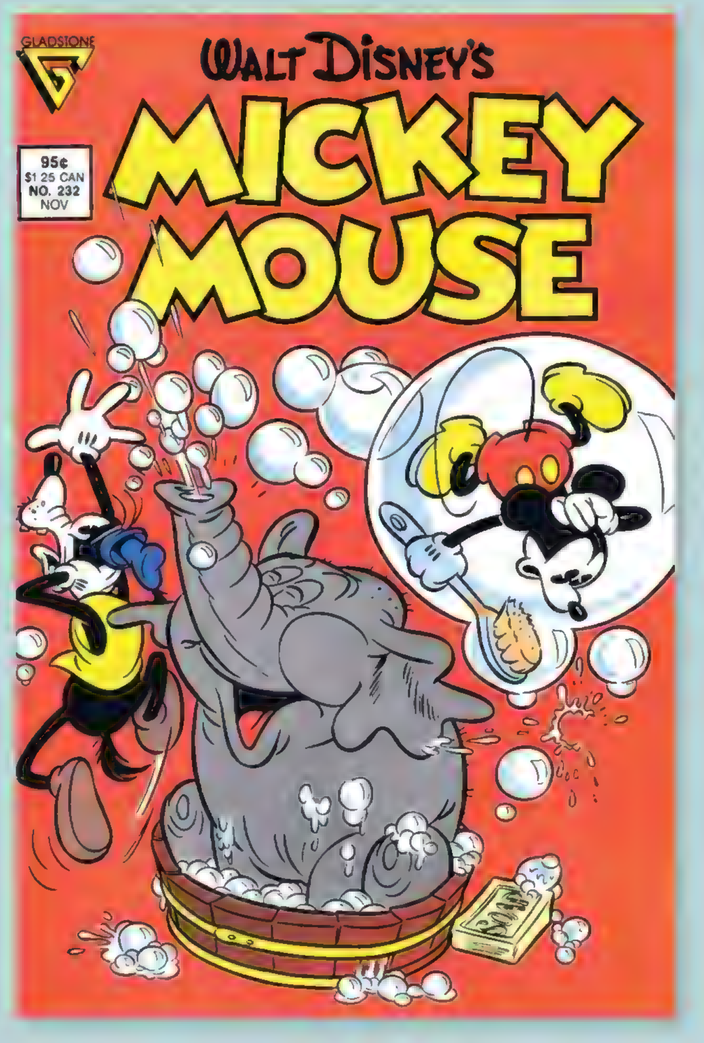

THUMP.
THUMP.

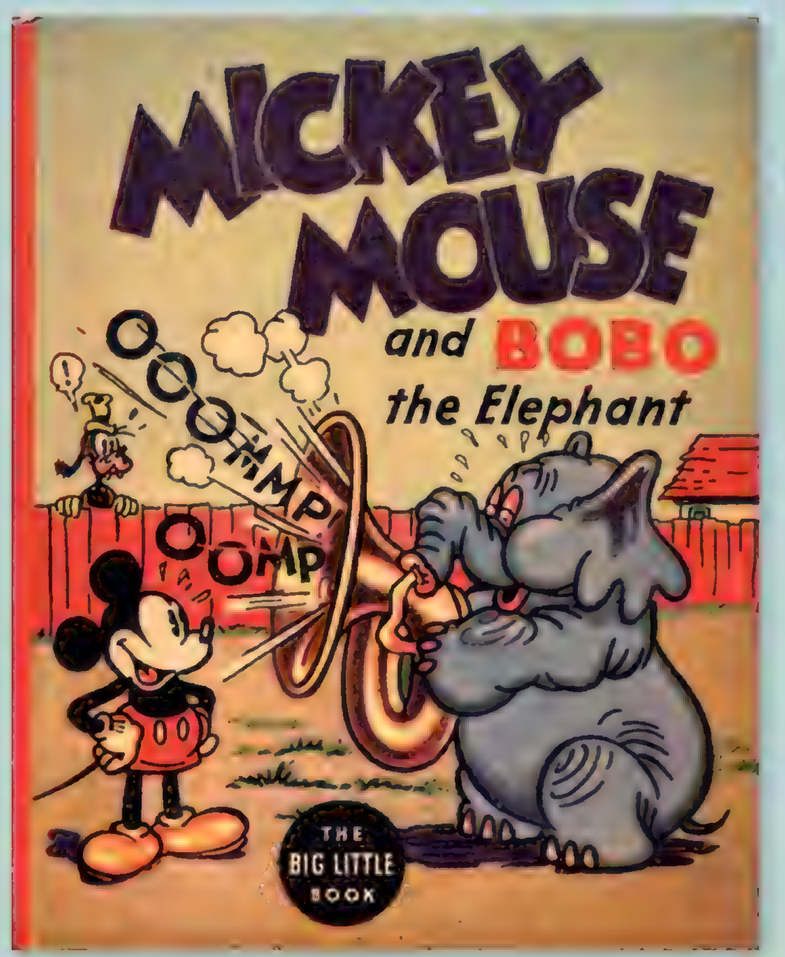

HUM
GLUG
GLUG!
CRASH
TINKLE!

Mickey's pet pachyderm was a mammoth success within the Disney studio—but didn't quite achieve elephantine numbers of overseas reprints; tusk, tusk! Still, a modest trunkful of classic covers have appeared through the years. [DG]







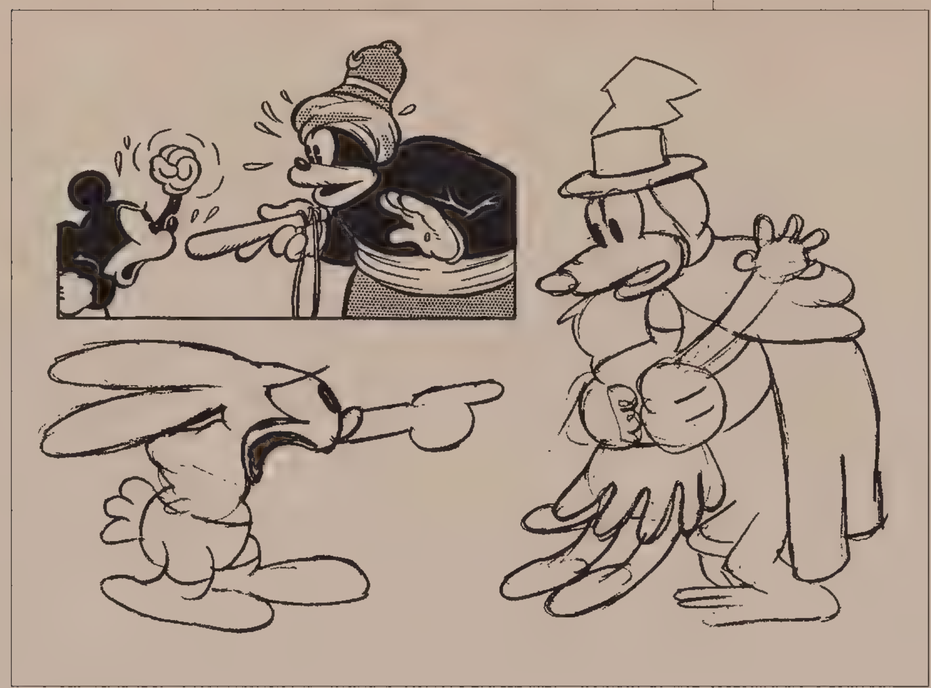


ABOVE LEFT: Italian *Nel Regno di Topolino* 1 (1935). Artist unknown.

ABOVE: *Mickey Mouse* 231 and 232 (1987). Art by Daan Jippes; images courtesy Thomas Jensen.

LEFT: *Big Little Book* 1160 (1935). Artist unknown.

MICKEY MOUSE AND THE SACRED JEWEL. Painting by Floyd Gottfredson, September 1978. Image courtesy Malcolm Willits.



EARLIER IN THIS VOLUME, we saw how Gottfredson brought his personal touch to "The Sacred Jewel" (1934), a story expanded from several preexisting cartoons. Rather than stick with "Arabia" as portrayed in *Mickey in Arabia* (1932), Gottfredson invented the polyglot culture of Umbrellastan. And rather than portray Pegleg Pete as an actual Arabian sheik—the role he played in *Harem Scarem* (1927)—Gottfredson found reasons for the standard American Pete to employ Umbrellastani henchmen.

Yet as fascinating as Floyd's own plot contributions were, it's just as fascinating to compare the comic with the original cartoons—and see the inspiration that *they* provided. Gottfredson wasn't required to adapt specific films, after all, if they didn't offer elements that invited a funny-page retelling. In this case, both most happily did.

Harem Scarem and *Mickey in Arabia* share the same basic storyline. In *Harem*, Oswald the Lucky Rabbit rides through Morocco aboard the camel that Gottfredson would later call Old Soakh. Oswald stops at a tavern and flirts with a dancing girl, not noticing that Pete the sheik desires her for himself. In the meantime, Soakh also enters the pub and starts chugging down beer. When Pete kidnaps the girl, Oswald tries to give chase—but is hindered by Soakh's drunken clumsiness.

Flash forward five years, and we find tourists Mickey and Minnie riding Old Soakh through a busy Arabian marketplace. When they stop to pose for photos, sheik Pete resumes his lady-chasing ways—and Old Soakh, unnoticed by the others, innocently discovers a beer barrel. When Pete kidnaps Minnie, Mickey tries to give chase; but the soaked Soakh starts fouling things up.

Looking at *Mickey in Arabia* today, it would be easy to presume Gottfredson's "Sacred Jewel" was

ABOVE: Gottfredson's "Sacred Jewel" featured Mickey in constant arguments—much like Oswald in *Harem Scarem* (1927). Oswald art by Rollin Hamilton; all Oswald images courtesy Walt Disney Archives.

TOP RIGHT: Background paintings from *Mickey in Arabia* anticipate the scenery in Umbrellastan; compare this example with the strip for November 9, 1934.

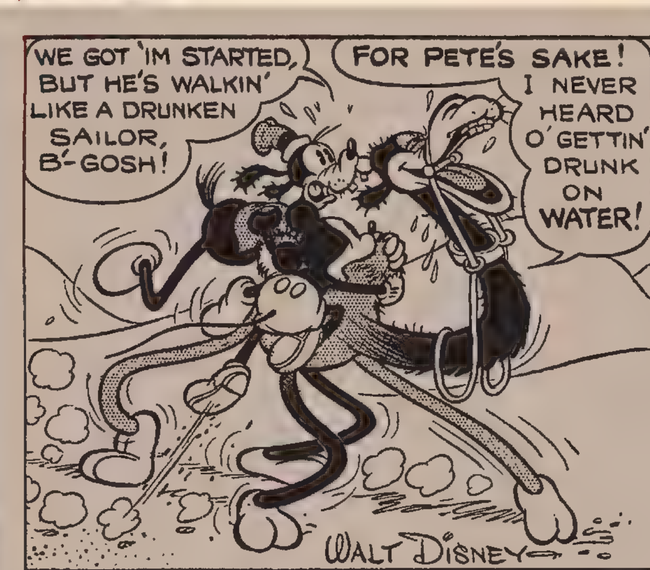
RIGHT: While Mickey's version of Old Soakh was a four-legged beast, Oswald's camel was semi-humanized. In this way, he anticipated another soused Disney steed: Mickey's ostrich in *The Gallopin' Gaucho* (1928).

based on it alone—simply because it was the source of so *much* material. Supporting characters' designs came from *Arabia*; small story details, like Minnie hiding in a vase, also began in the film. Gottfredson even copied three Umbrellastani settings straight from *Arabia's* backgrounds: the only time animation would influence Floyd's artwork so directly.

But Gottfredson recalled studying "all of Walt's and Ub Iwerks' Oswald films" as a projectionist in the late 1920s, so *Harem Scarem* had an influence, too. "The Sacred Jewel" turns repeatedly on Mickey's tense arguments with hidebound Umbrellistani officials, but these scenes have no equivalent in *Mickey in Arabia*—an almost dialogue-free short. Instead, Floyd's argumentative Mickey owes more to the argumentative Oswald, who bickers face-to-face with a pesky stork, Pete, and Old Soakh over the course of his film.

Gottfredson's version of Soakh, perhaps "The Sacred Jewel"'s most memorable character, combines elements from both source cartoons. While his visual design owes more to the *Arabia* model, his in-strip behavior—seeking out beer by habit, not by accident—recalls *Harem Scarem*. Gottfredson also added a new twist found exclusively in the comic: Soakh has preferred beer for so long, it turns out, that today only *water* gets him drunk!

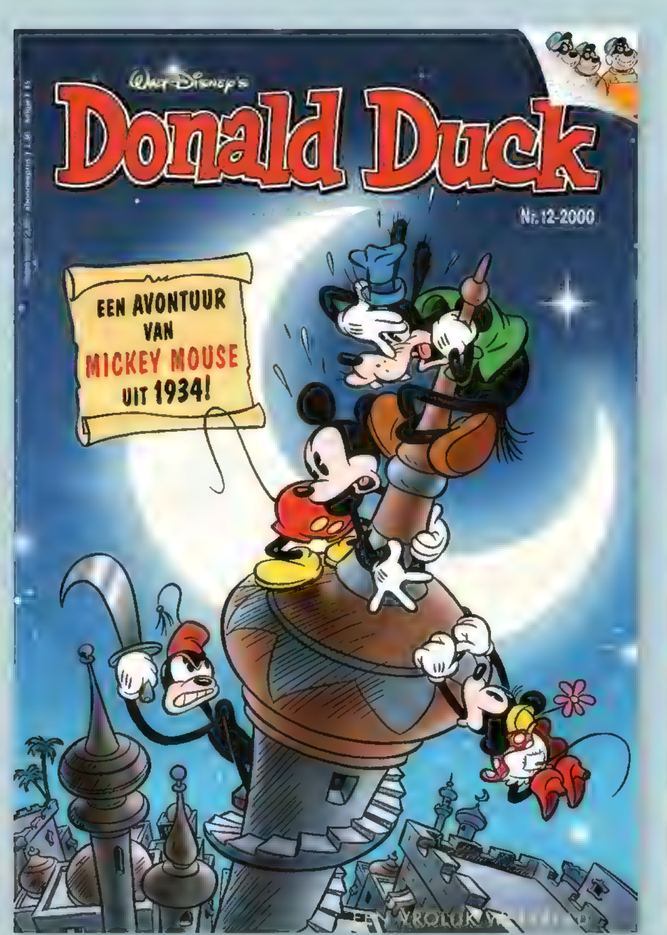
Old Soakh's name derives from "The Old Soak," a once-popular fictional boozehound created by humorist Don Marquis (1878-1937). Soak famously joked about his use of an expectorant called calomel; from calomel to *camel* was just one small, irresistible step. [DG]

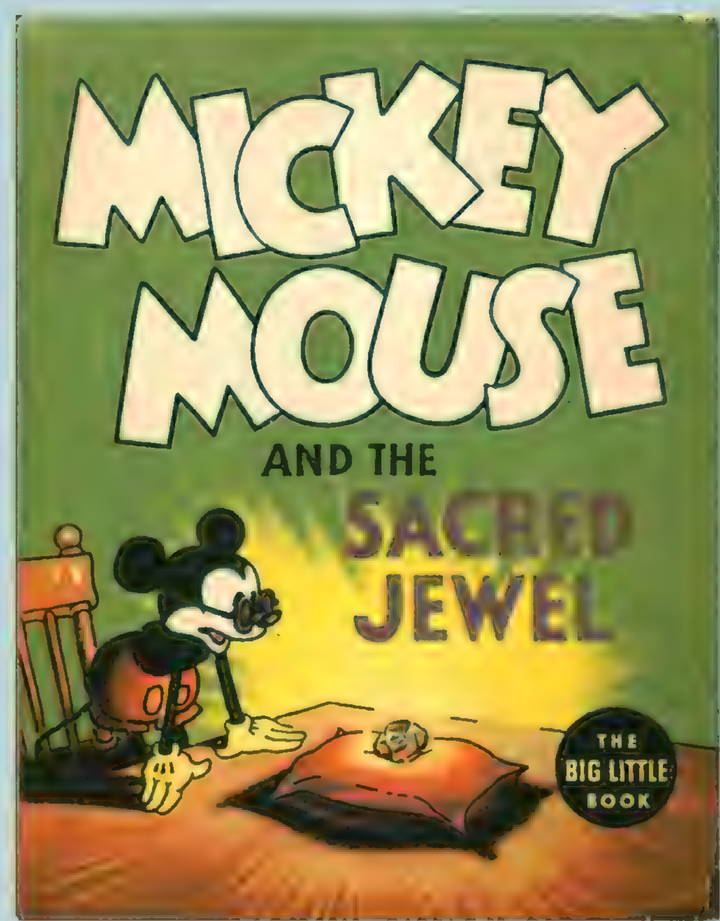


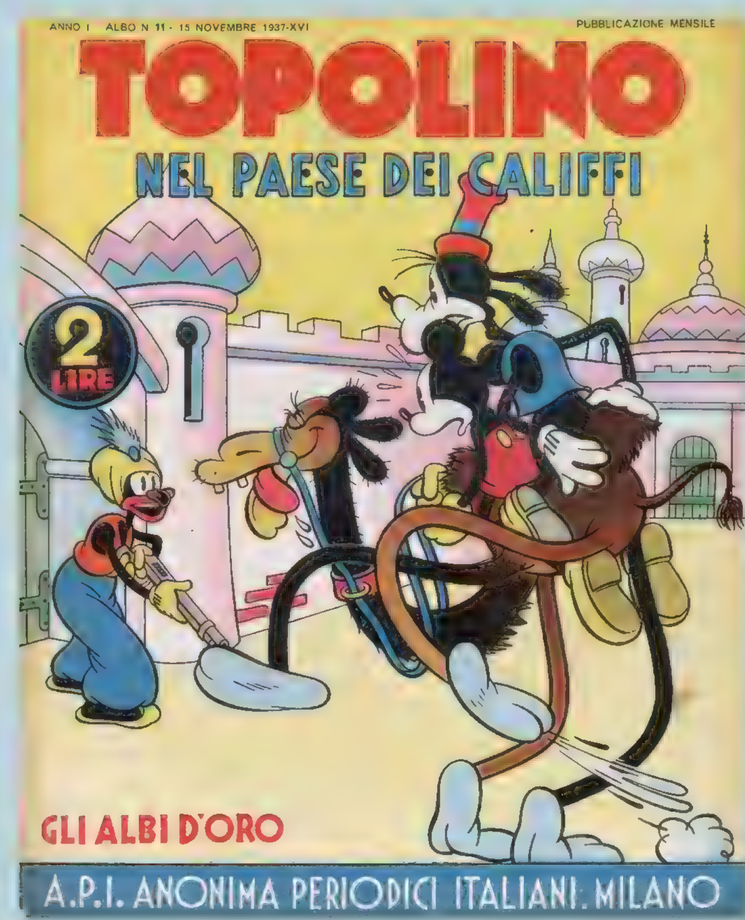
RIGHT: Old Soakh through the years. Oswald art by Hugh Harman; Mickey storyboard artist unknown, animation by Ben Sharpsteen. All *Mickey in Arabia* production art courtesy Walt Disney Animation Research Library.

Gottfredson's World: THE SACRED JEWEL

Dutch Disney legend Daan Jippes drew a series of classic covers for Gottfredson serials when Gladstone Publishing, Ltd., reprinted them in the 1980s. "The Sacred Jewel" was planned for *Mickey Mouse* 233-234 (1987), but ended up not appearing there—leaving an already-drawn Jippes cover on ice for 13 years! On this page you can see where it finally ended up. [DG]



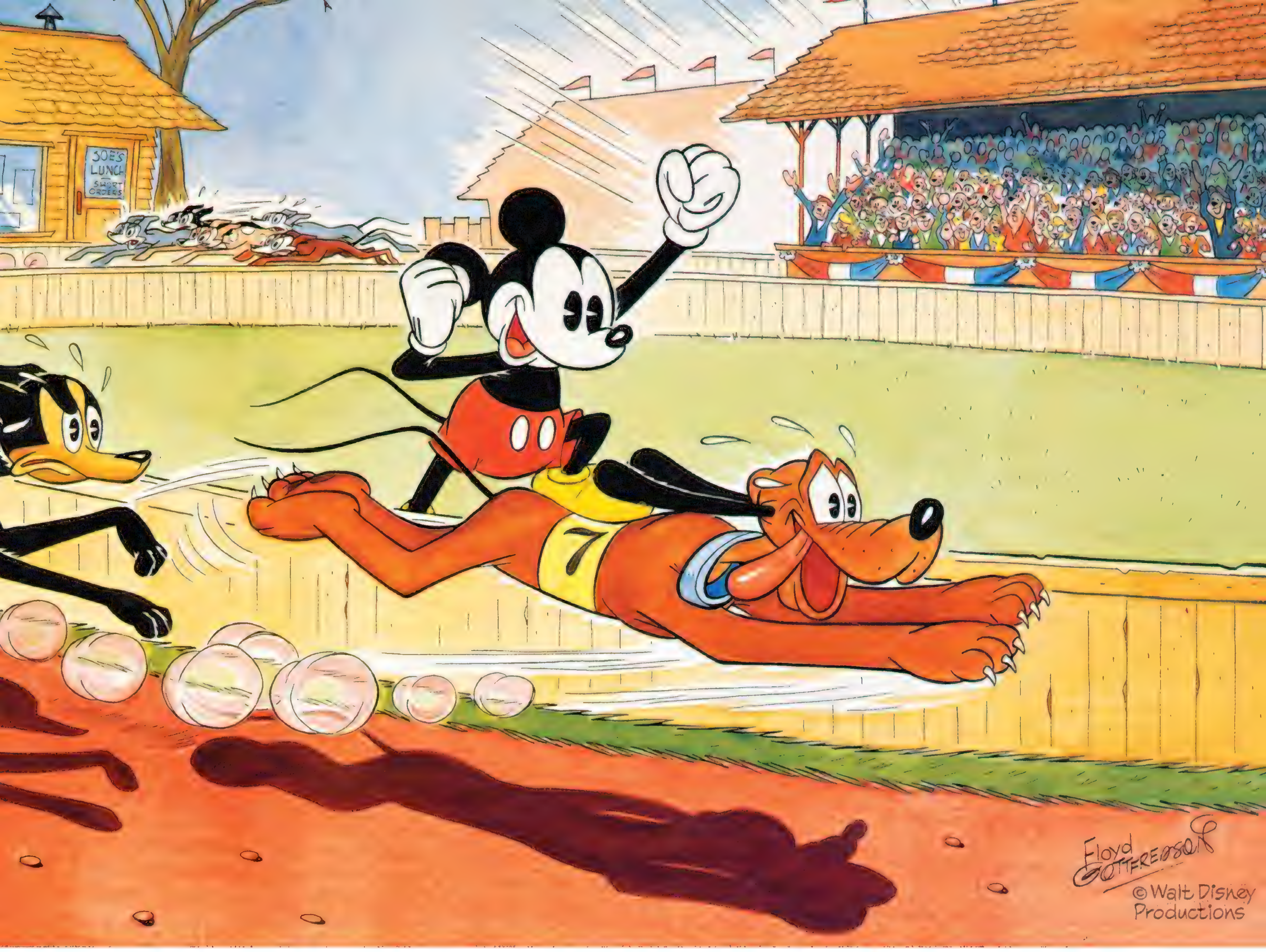




LEFT: Dutch *Donald Duck Weekblad* 12/2000. Long-delayed art by Daan Jippes; image courtesy Roy Kooijman.

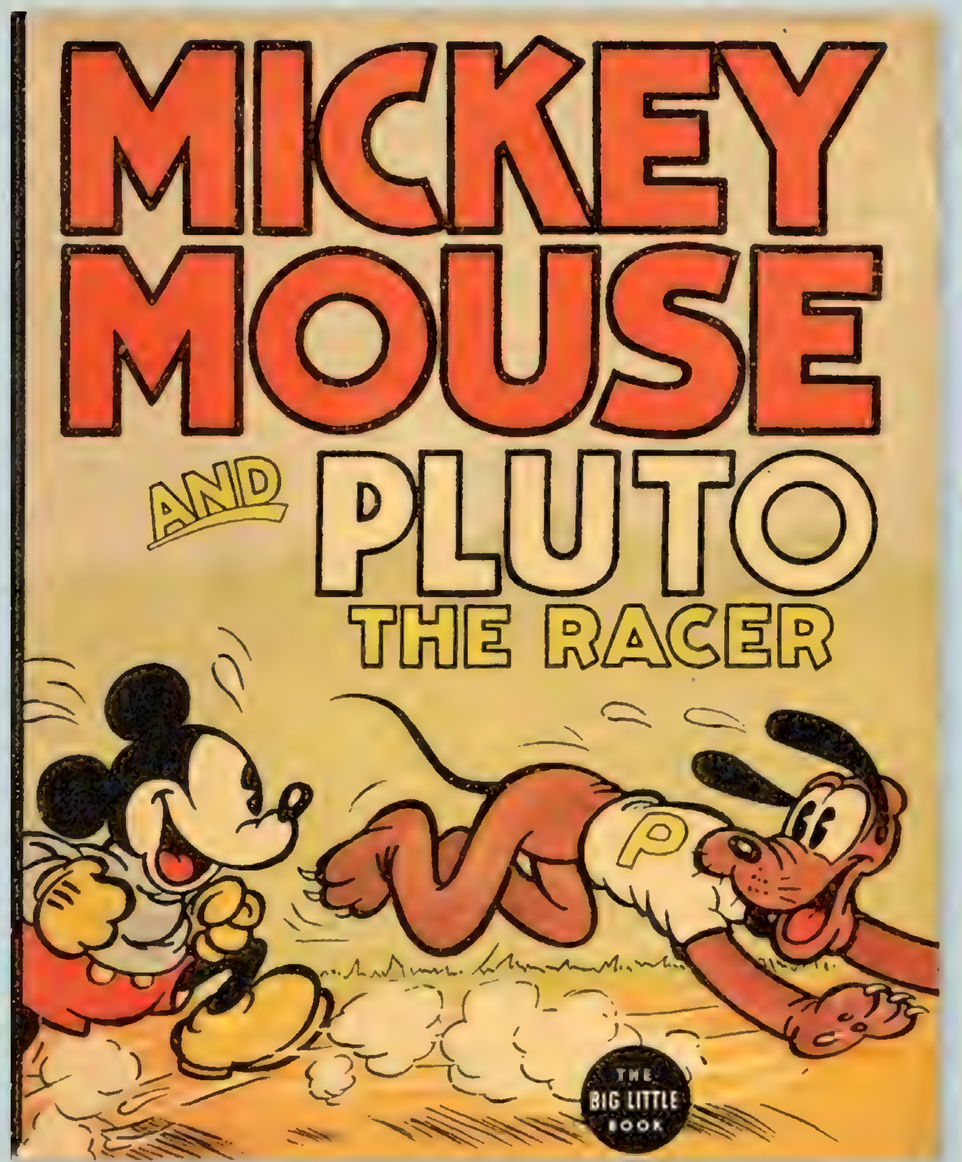
MIDDLE: *Big Little Book* 1187 (1936). Artist unknown.

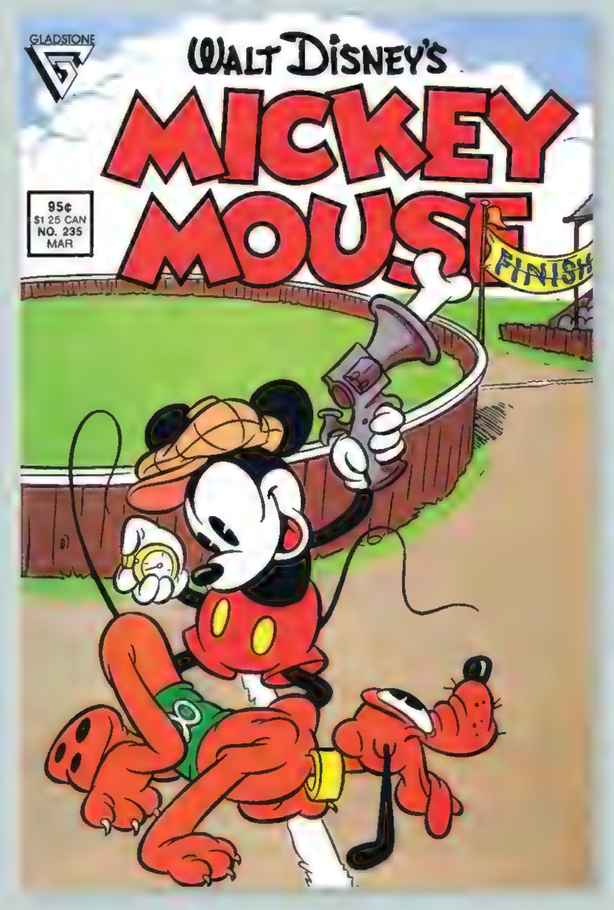
RIGHT: Italian *Albi d'Oro* 11 (1937). Art attributed to Enrico Pinochi; image courtesy Leonardo Gori.

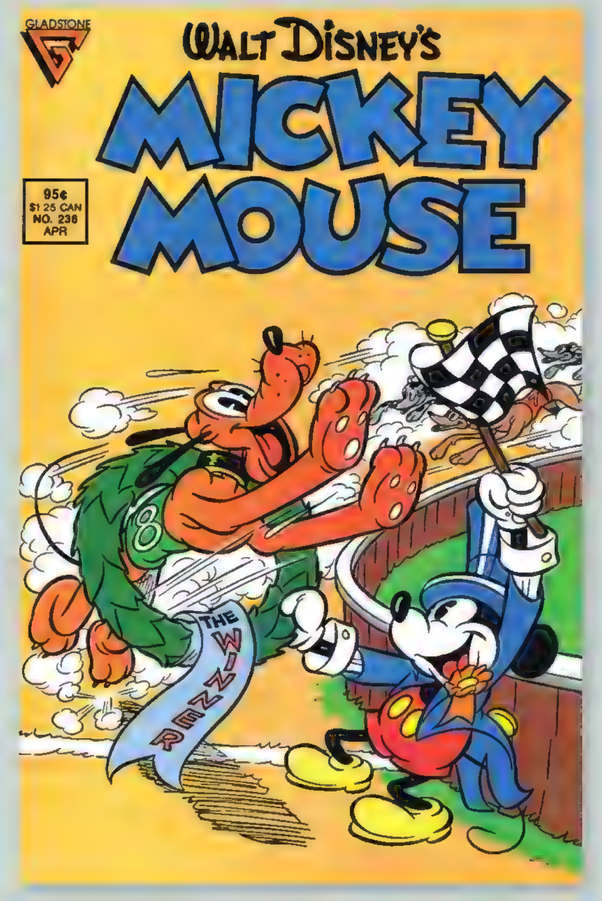


MICKEY MOUSE AND PLUTO THE RACER. Painting by Floyd Gottfredson, October 1978. Image courtesy Malcolm Willits.

"Editor-in-Grief," with its intense gangland atmosphere, and "Pluto the Racer," putting a special focus on Mickey's favorite pooch, have been especially popular subjects for comic book reprint. Let's look at some impressive editions from over the years. [DG]



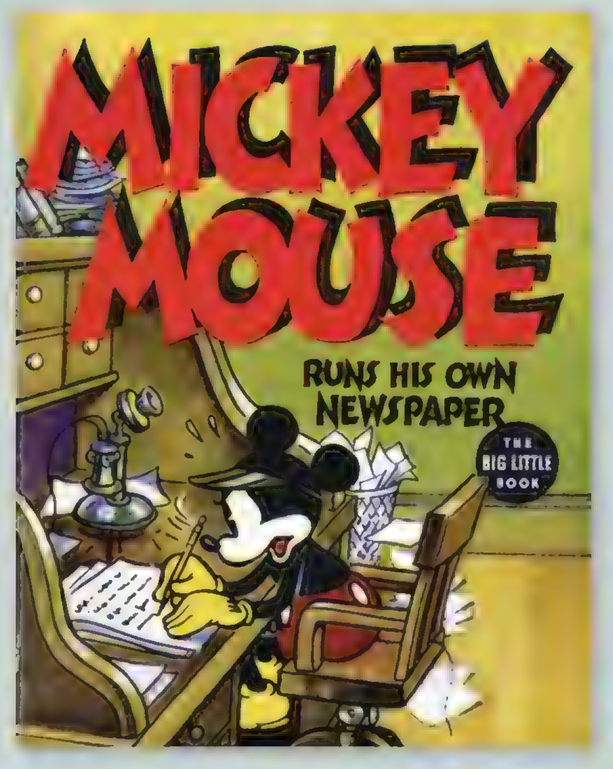


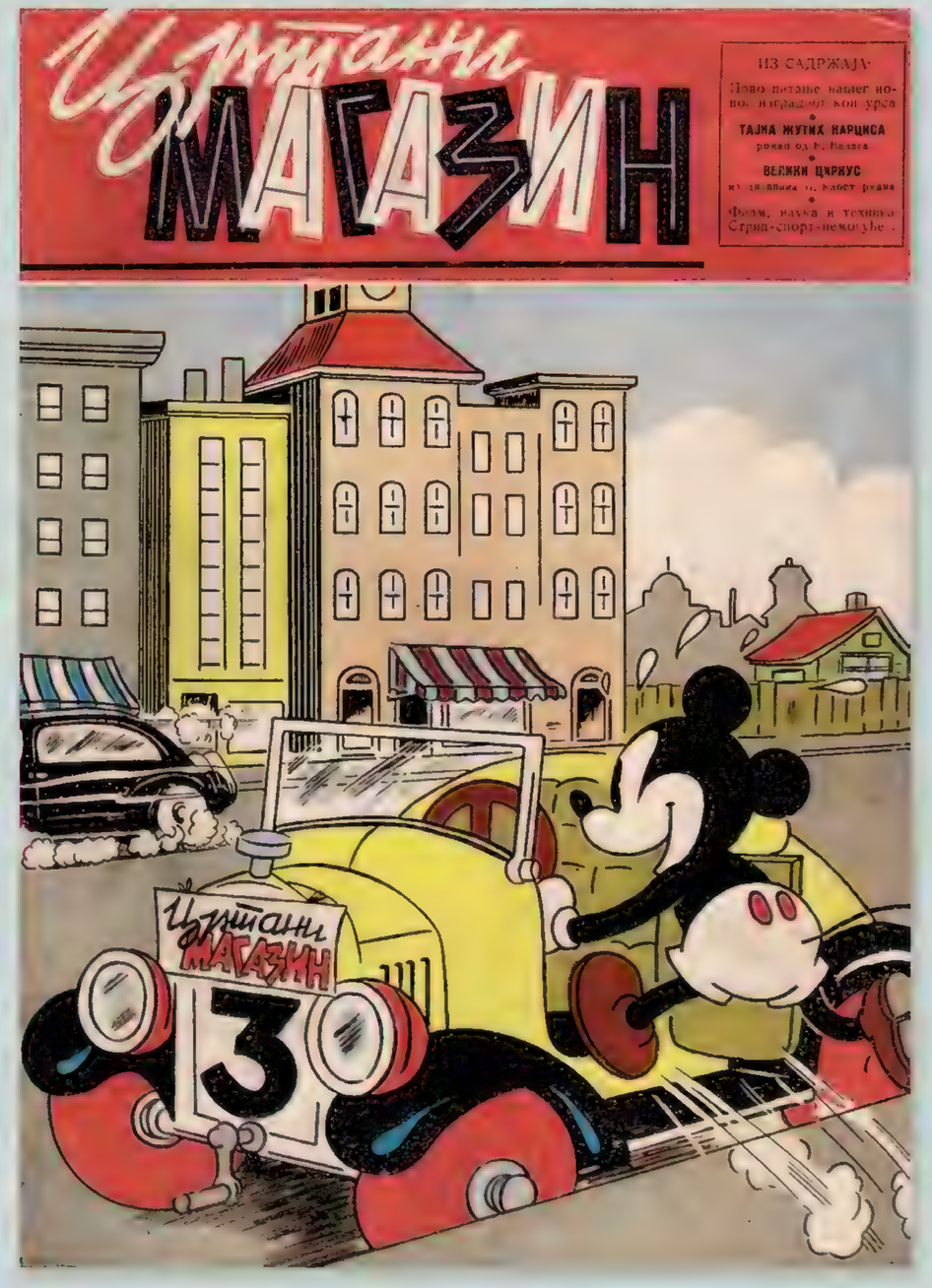


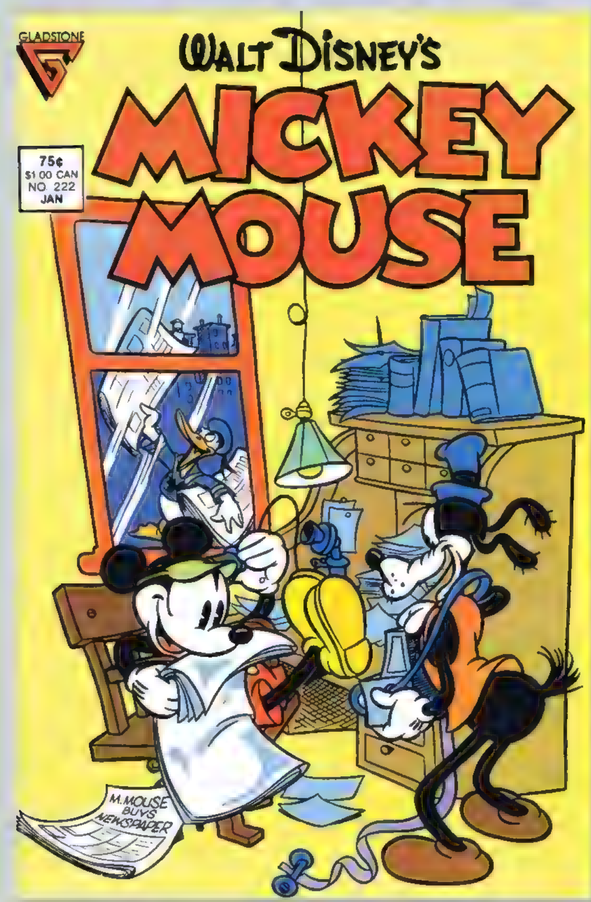
ABOVE: *Big Little Book* 1128 (1936). Art reinked from Gottfredson by unknown talent; image courtesy Larry Lowery.

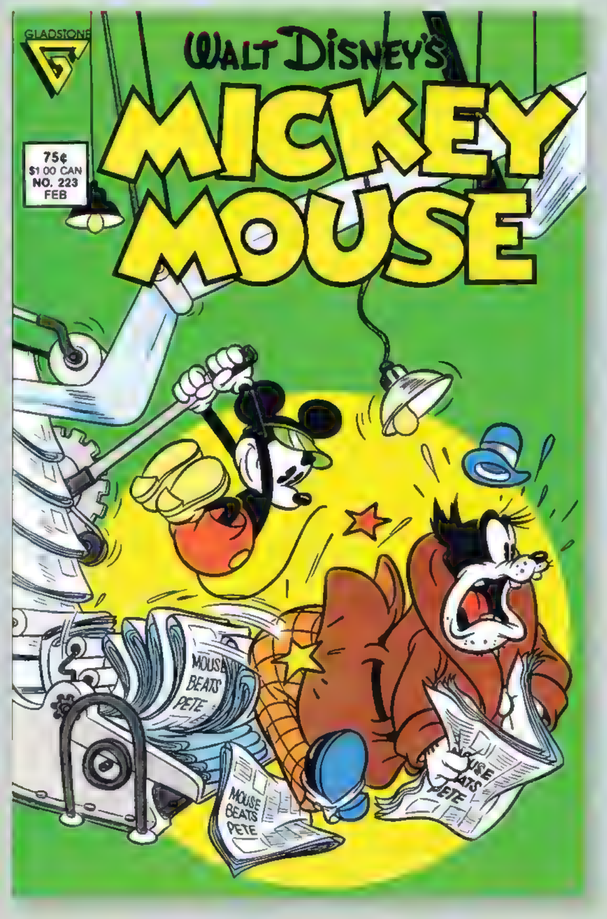
ABOVE RIGHT TWO: *Mickey Mouse* 235 and 236 (1988). Art by Daan Jippes; images courtesy Thomas Jensen.

RIGHT: Serbian *Disnijevi Stripovi-duga* 2 (1952), reusing cover drawing from 1936 edition. Image courtesy Dejan Zivkovic.









ABOVE LEFT: *Big Little Book* 1409 (1937). Art reinked from Gottfredson by unknown talent; image courtesy Larry Lowery.

ABOVE RIGHT: French *Le Journal de Mickey* 1787 (1986). Art by René Guillaume.

LEFT TWO: *Mickey Mouse* 222 and 223 (1987). Art by Daan Jippes; images courtesy Thomas Jensen.

ABOVE: Serbian *Crtani Magazin* 3 (1963). Artist unknown; image courtesy Dejan Zivkovic.

258. MICKEY MOUSE RUNS HIS OWN NEWSPAPER. Painting by Floyd Gottfredson, October 1979 (based on "Editor-in-Grief"). Image courtesy Malcolm Willits.

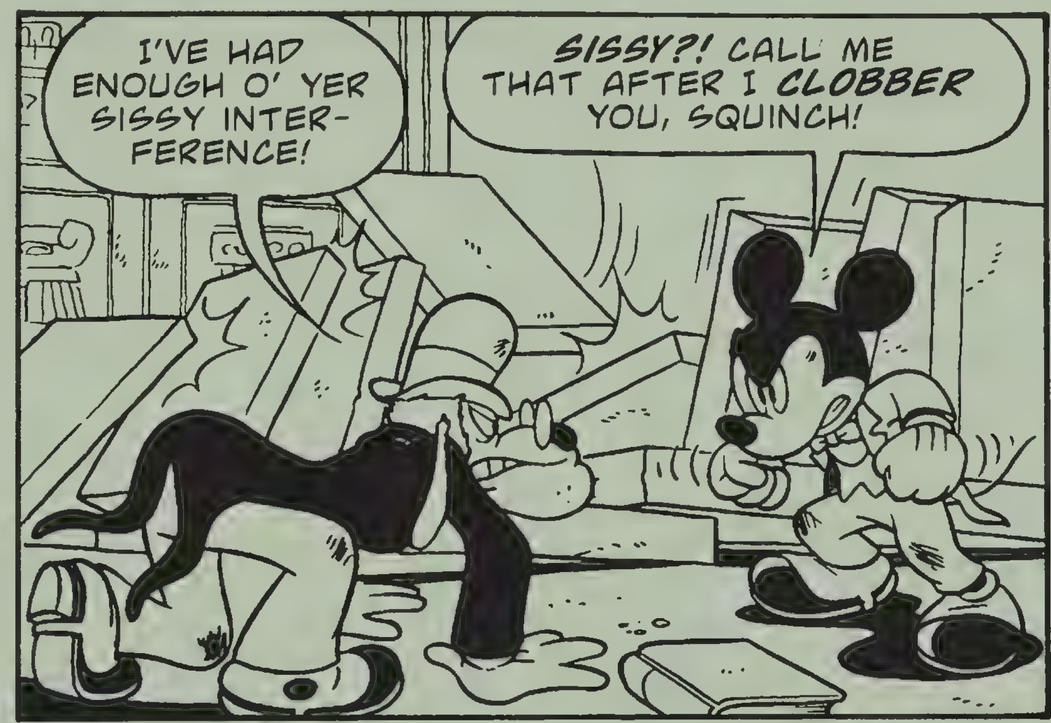
If smart, refined Sylvester Shyster is the yang to Pegleg Pete's brutish yin, then Eli Squinch is also a yang of sorts: he's smart, conniving, and nominally Pete's boss. But that's as far as the similarity goes. Shyster is a crime kingpin; Squinch is "just" a shady, miserly businessman looking to hit it big. Shyster capably bosses Pete around; Squinch and Pete bicker like an evil married couple. And while Shyster—befitting a legal man—is often a fairly suave character, the cane-waving Squinch is 100% sound and fury. "*You* bungled everything ye ever tried—ye consarned fat fool!"

Eli Squinch's origin, much like his shifty deals, is a little bit mysterious. By 1934, Walt Disney's involvement with the comics rarely went beyond basic oversight—yet according to Gottfredson, Walt stepped in and created Squinch for use in the strip.[1] What about this character type might have appealed to Disney? While we can't be sure, perhaps it was just the fun of watching an exuberant youth—Mickey—square off with a grumpy old man. Or conceivably Squinch spoofed the shady businessmen Walt had sparred with in the past; not least Charles Mintz, usurper of Oswald the Lucky Rabbit.

As portrayed by Gottfredson, Eli Squinch is perhaps best known for his unforgettable dialect. A colorful stew of phonetic spelling and 19th century Massachusetts slang ("by tunket!"), Eli's lexicon sounds unique to us today; but in its time, it reflected a common image of New Englanders. *Captain Cranberry* (1917), a once-popular play by Gladys Ruth Bridgham, was an especially vivid portrayal of Cape Cod residents speaking "Squinch English."

With the success of Gottfredson's Eli Squinch tales, other Disney comics scribes adopted the character. "Donald and Donna" (1937), a British serial by William A. Ward, was the first Donald Duck adventure story in comics—and Eli got the honor of being lead bad guy. Italy's Federico Pedrocchi took up the baton next, bringing Squinch into additional Duck tales. In 1949, Eli returned to Mickeydom with "Mickey's Inferno," the famous Italian Dante spoof by Guido Martina and Angelo Bioletto. The "no-good miser" was shown burning in Hades over flaming heaps of his own ill-gotten cash!

While Squinch was absent from comics for awhile after the 1940s, the irascible old duffer has often returned in modern times. Recent stories have even treated Squinch to a taste of moral struggle. While Stefan Petrucha's "Treasure of Sierra Motty" (2003)—like Gottfredson's "Race for Riches"—shows Eli conning a potential lady friend out of a fortune, it adds the extra conflict of his being genuinely interested in her, too. [DG]



TOP: Eli spies on our heroes in William A. Ward's "Donald and Donna" (British *Mickey Mouse Weekly* 67, 1937). Note Squinch's reference to himself as a "buzzard"—a seeming callback to Gottfredson's "Race for Riches."

RIGHT: Decades later, the feud goes on in "The Treasure of Sierra Motty" (2003; version from *Mickey Mouse* 282, 2005). Story by Stefan Petrucha, art by Francisco Rodriguez Peinado, lettering by Willie Schubert.

1 Floyd Gottfredson to Thomas Andrae, "The Mouse's Other Master: Floyd Gottfredson's 45 Years With Mickey." *Nemo: The Classic Comics Library* 6 (June 1984), p. 10.

AH, THE THRILL of adventure! The hunt for hidden desert gold! The battle with ferocious felons! The pulse-pounding rush to get home in time for Mickey's *birthday*! Wait... *what*?

As presented in "Race for Riches," Mickey is only joking about his birthday being that important (September 27, 1935). He was *really* rushing home, we realize, to help Clarabelle save her house. Yet the strip features a giant party just one day later, and all our Mouseton good guys are there. Somehow, the birthday feels like an oddly significant event. What made it that way? And why—for the *only* time—did Floyd Gottfredson close out an adventure story with such a celebration?

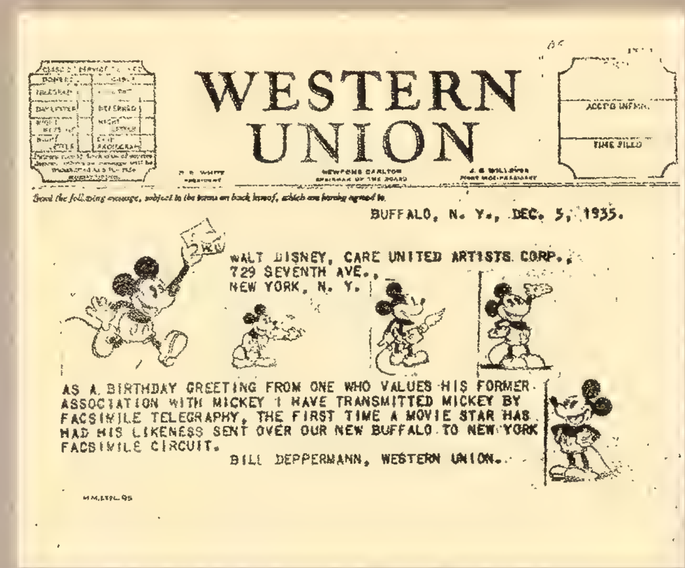
The truth lies behind the scenes. Quite often, Gottfredson carefully choreographed a strip serial to tie into a Mickey screen cartoon. In "Race for Riches," for one of very few instances, Gottfredson was choreographing the story to match a Disney publicity campaign. Mickey Mouse was seven years old.

Or *was* he?

The Disney Studio kept some odd records in its early days. While *Steamboat Willie*, Mickey's first widely released cartoon, premiered at New York's Colony Theatre on November 18, 1928, the studio's press releases—as early as 1930—mistakenly noted the date as having been September 28th.

1930 was the first year that Disney celebrated Mickey's anniversary as a public event. Distributor Columbia Pictures promoted the September date and encouraged theatres to capitalize to it. A wide "birthday party" for a cartoon character seemed to benefit everyone: all-cartoon revues brought young people and comedy fans to cinemas; shops selling Mickey products could profit, as did the products' manufacturers. Disney enjoyed the extra income and publicity, and Mickey fans simply enjoyed the experience.

Floyd Gottfredson was in on the birthday bash, too. "I did some [publicity drawings] for a while, off and on," he recalled of his early comics days;[1] and Mickey's second anniversary appears to have been one of those times. Specialty drawings were created for movie magazines, and Gottfredson's beady-eyed, late-1930 style is visible in them. Alas, the drawings were the only specialty item that Disney had ready in time for the big day. Disney also produced a cartoon—*The Birthday Party*—which


WESTERN UNION

BUFFALO, N. Y., DEC. 5, 1935.

WALT DISNEY, CARE UNITED ARTISTS CORP.,
729 SEVENTH AVE.,
NEW YORK, N. Y.

AS A BIRTHDAY GREETING FROM ONE WHO VALUES HIS FORMER ASSOCIATION WITH MICKEY I HAVE TRANSMITTED MICKEY BY FACSIMILE TELEGRAPHY, THE FIRST TIME A MOVIE STAR HAS HAD HIS LIKENESS SENT OVER OUR NEW BUFFALO TO NEW YORK FACSIMILE CIRCUIT.

BILL DEPPERMANN, WESTERN UNION.

ABOVE: From Gottfredson's official birthday strip: September 28, 1935.

ABOVE RIGHT: This prototypical 1935 fax includes several Gottfredson images: mail-carrier and paintbrush poses from a 1931 marketing model sheet (where they were adapted from earlier strip drawings), fists-on-hips from the July 14, 1930 daily. Image courtesy Walt Disney Archives.

RIGHT: Commemorative drawings for Mickey's second birthday, 1930. Pencils attributed to Floyd Gottfredson, inker unknown; images courtesy Walt Disney Archives.

would seem to have been meant to coincide with the event; but it wasn't ready until January 1931. Oops!

Perhaps as a result of this mishap, from 1931 onward, Mickey's anniversaries were to be bigger, more carefully organized affairs; with his "lucky seventh" in 1935 planned as a larger campaign than had ever been run for cartoons. Was Floyd there? Of course he was...

But we're getting ahead of ourselves. While distributor United Artists mounted limited birthday promotions every year, the template for Mickey's seventh seems to have been the "Mickey Mouse Days," so designated by the city of Worcester, Massachusetts in 1933 and 1935. In direct tie-ins with Disney, multiple theatres and hundreds of Worcester merchants created large-scale Mouse festivals replete with parades and fairground concessions. Could the same essentially be done all over the country at once?

Disney and United Artists decided to try.

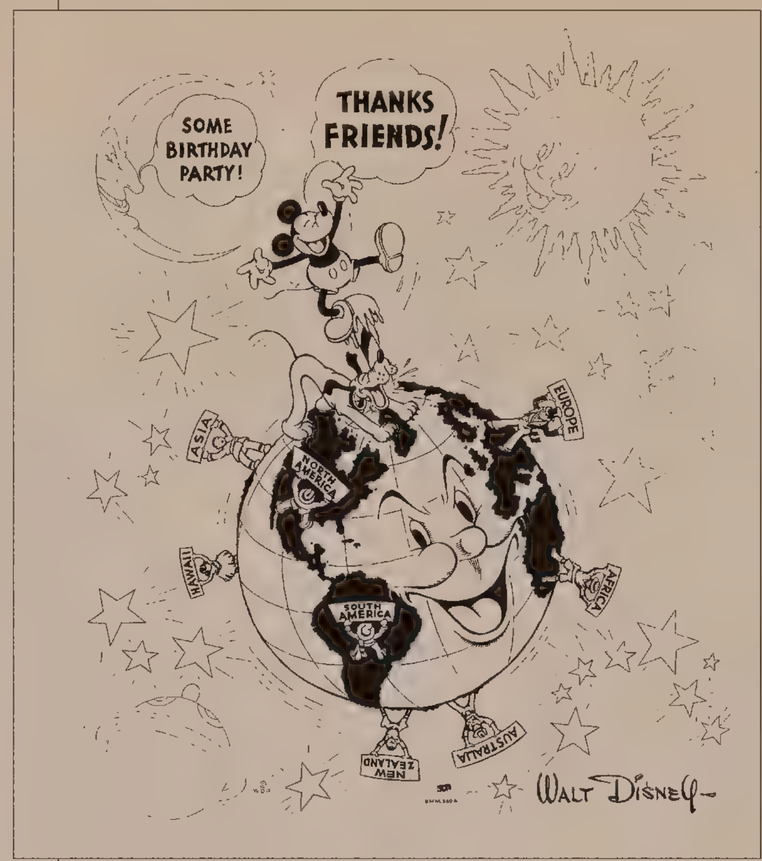
ABOVE: Gottfredson drawing for Mickey's 40th birthday (1968), distributed by King Features as a strip promotion. Image courtesy Antonio Menici.

RIGHT: 1935 birthday publicity drawing. Art by Tom Wood; image courtesy Walt Disney Photo Library.

"The celebration of Mickey's Lucky Seventh Birthday in your city should be the big event of the year," the main publicity guide explained.[2] Music stores and radio stations were advised to play Disney pop songs; school boards were told to host children's parties, and United Artists recommended "stag[ing] an adult Mickey Mouse party at one of the larger hotels in town." Documentation shows that thousands of businesses and institutions jumped aboard. In Chicago, a record number of Disney cartoons—more than 450 reels—were booked into local theatres.[3] On the international scene, publicity began in July, when Walt Disney received a League of Nations gold medal for the Studio's output.

Then came Floyd Gottfredson. "[King Features] will send specially drawn comic strips, featuring Mickey's anniversary, to several hundred newspapers," Disney announced. "King Features will also send to all editors a special brochure outlining the remarkable position that Mickey occupies in American life." By September 12, 123 United States and Canadian newspapers had signed on to run the special strip with commemorative material.[4] Publicity glossed over the fact that the strip was integrated with ongoing daily continuity, perhaps because participating papers went beyond those that ordinarily ran the daily.

Gottfredson's direct work for the 1935 anniversary ended with the commemorative strip; Tom Wood, manager of the publicity department, handled other event art. But Floyd's involvement continued in another special way. When Western Union tested prototypical fax equipment in December 1935, a birthday greeting for Mickey—sent to Disney—marked "the first time a movie star has had his likeness sent over our new Buffalo to New York facsimile circuit." The "likeness" comprised five small, pre-existing Mickey callout images, three of them by Gottfredson.



Floyd would return to the birthday subject decades later, drawing a still for Mickey's fortieth in 1968 and another commemorative daily on October 16, 1975. The October date reflected a 1970s effort within Disney to determine *Steamboat Willie*'s actual premiere. By 1978—and Mickey's fiftieth—evidence for a November 18 birthday was in hand. But by then, Floyd Gottfredson was enjoying comfy retirement. [DG]

1 Floyd Gottfredson to David R. Smith, *Mickey Mouse in Color* deluxe edition (Prescott: Another Rainbow, 1988), p. 159.

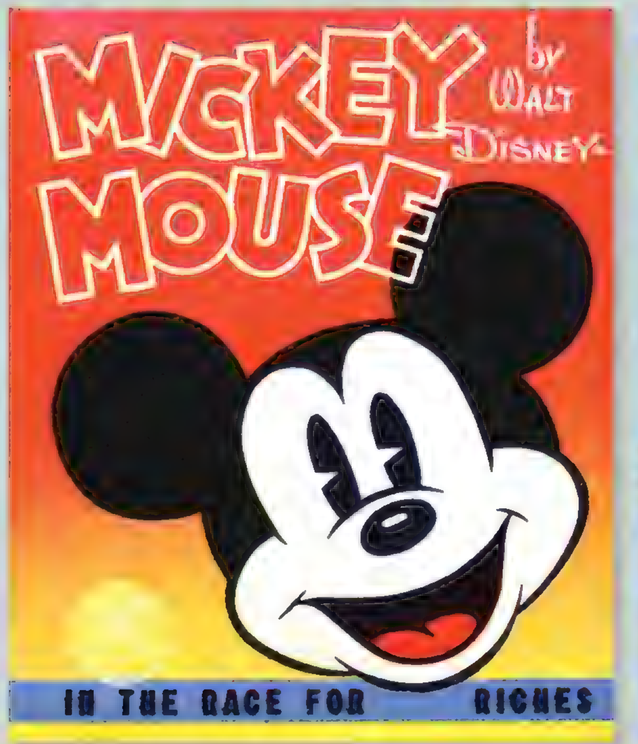
2 All publicity guide quotations: Walt Disney Productions publicity department (uncredited), *Join Mickey Mouse in his Lucky Seventh Birthday Party!* (Hollywood: Walt Disney Productions, 1935), pp. 4-5.

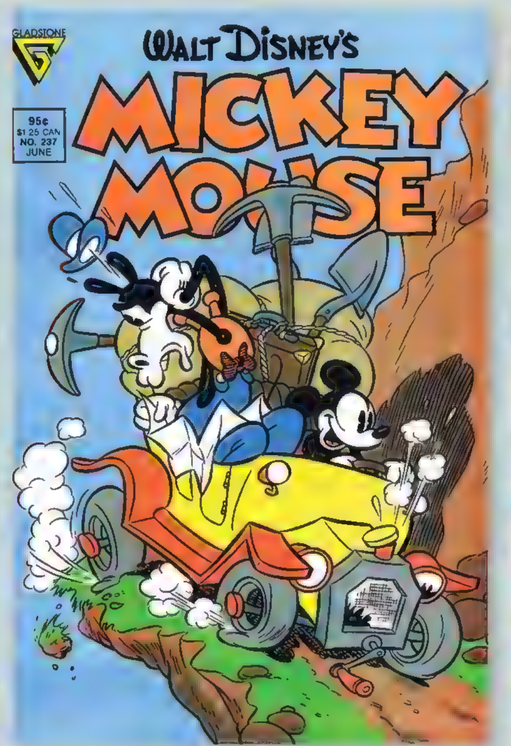
3 "Disney Dates Piling Up," *Motion Picture Daily*, 25 September 1935

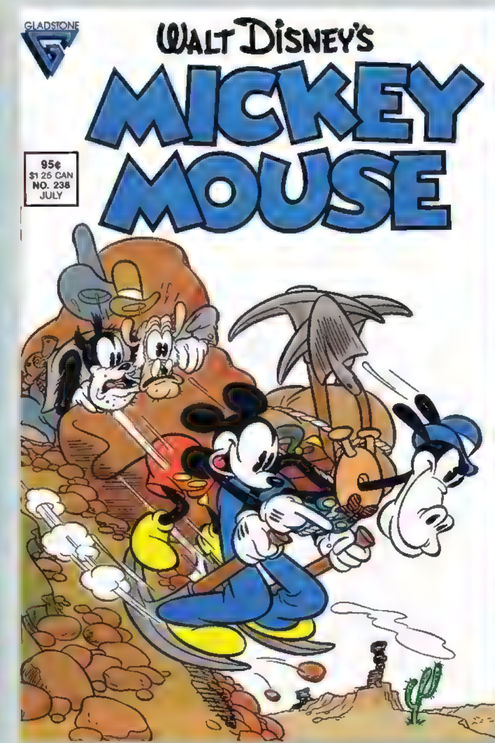
4 "Mickey Mouse Tieup." *New York State Examiner*, 12 September 1935

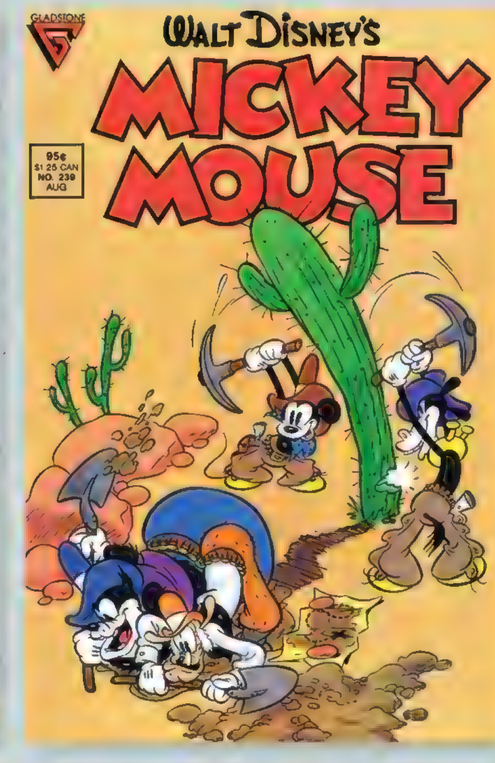
Gottfredson's World: RACE FOR RICHES

Like many Gottfredson Mickey adventures, "Race for Riches" was immortalized in Whitman's famous *Big Little Book* series. Or was that *Better Little Books*? Partway through the press run, one brand name was replaced with the other. Some copies actually had series logos applied as paste-ons—which famously failed to stay pasted on for long. [DG]









ABOVE LEFT: *Big/Better Little Book* 1476 (1938). Art by Floyd Gottfredson. Hey, where's that paste-over logo? Fer gosh sakes—gone again!

ABOVE RIGHT THREE: *Mickey Mouse* 237-239 (1988). Art by Daan Jippes; images courtesy Thomas Jensen.

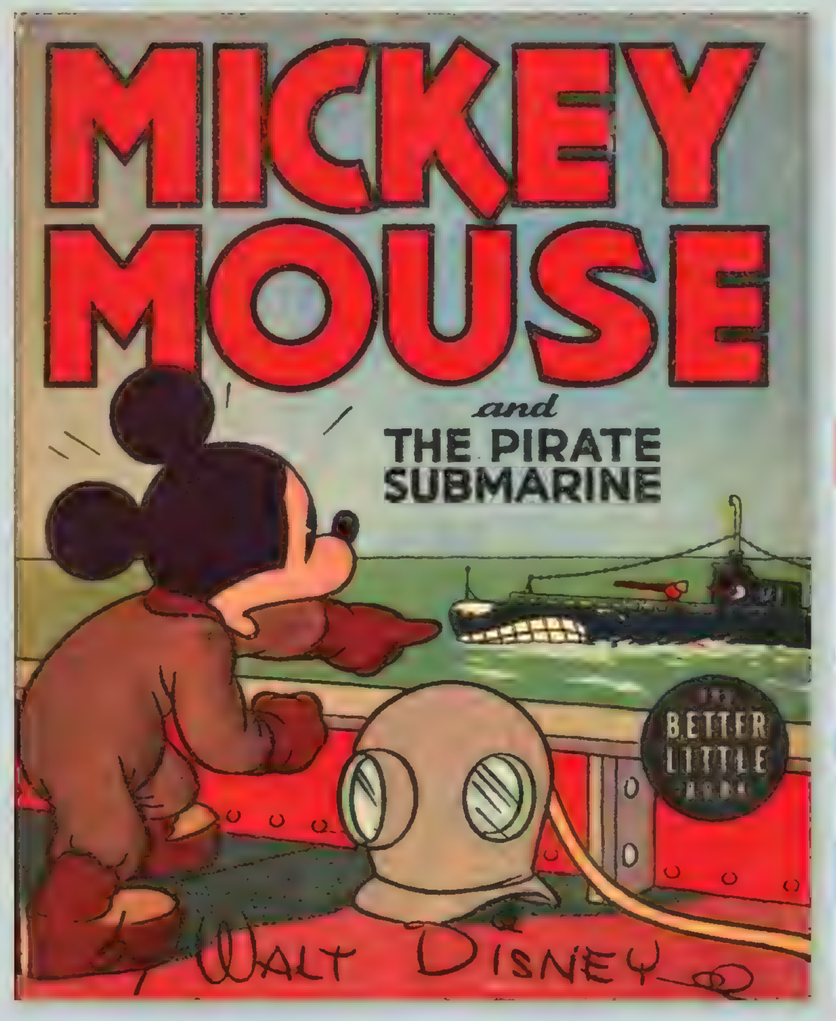
BOTTOM LEFT: Italian *Albi d'Oro* 10 (1946, 2nd series). Artist unknown; image courtesy Leonardo Gori.

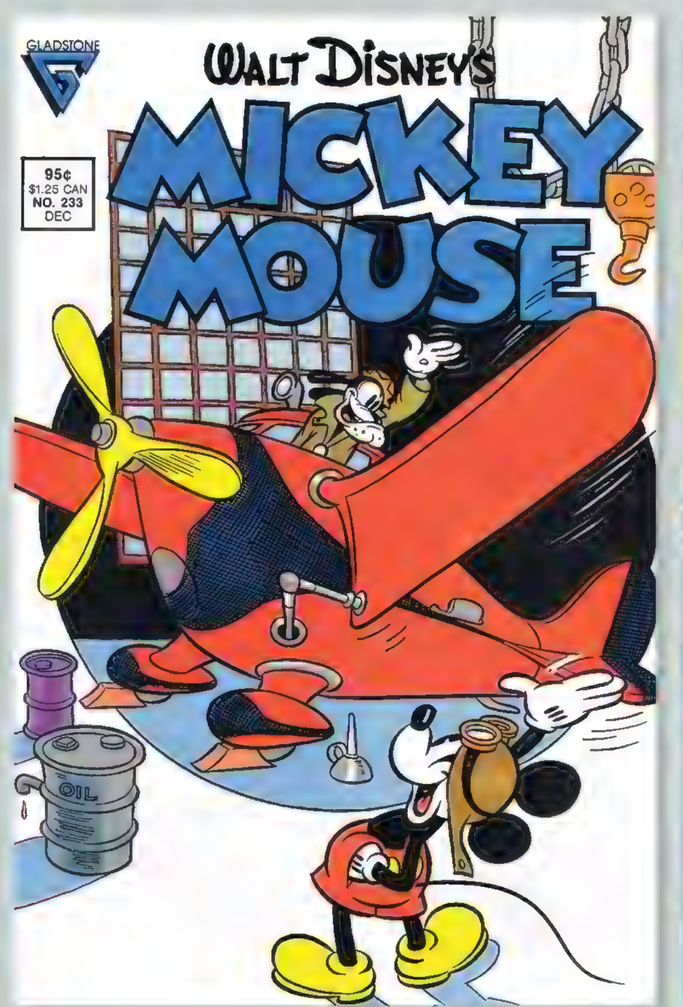
BOTTOM RIGHT: Italian *Topolino Collezione* 20 (1985). Art by Romano Scarpa; image courtesy Leonardo Gori.

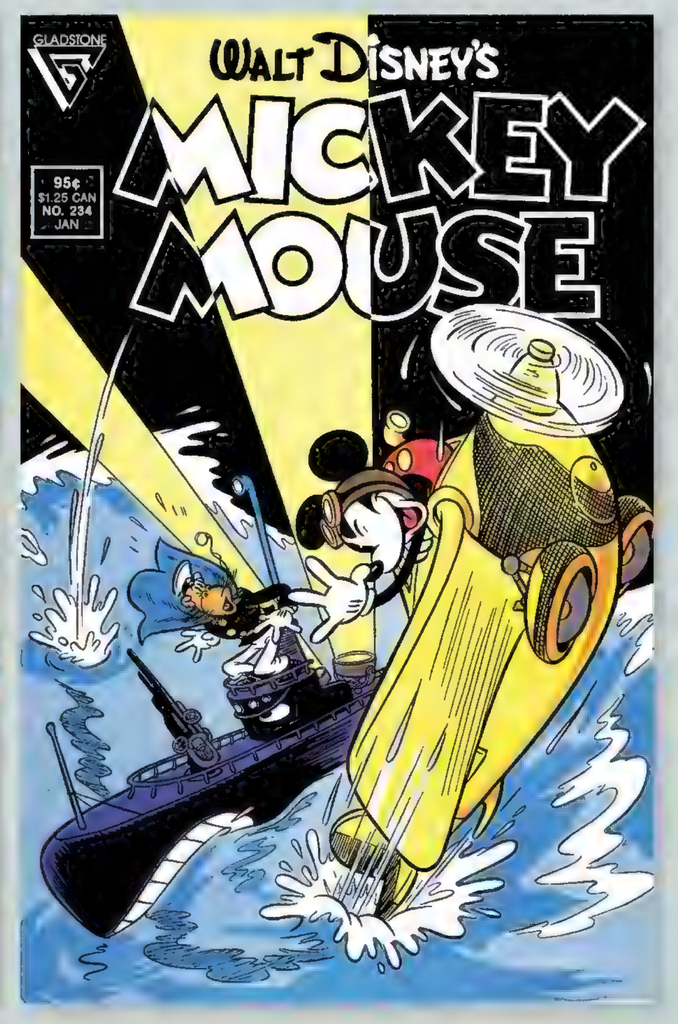
MICKEY MOUSE IN THE RACE FOR RICHES. Painting by Floyd Gottfredson, July 1980. Image courtesy Malcolm Willits.

264. MICKEY MOUSE AND THE PIRATE SUBMARINE. Painting by Floyd Gottfredson, July 1982. Image courtesy Malcolm Willits.

As originally drawn, Daan Jippes' cover for *Mickey Mouse* 234 (1988) showed Mickey thumbing his nose at vile Dr. Vulter. As published, however, the art was edited so Mickey "only" gave a saucy little wave. We're pleased to present the long-unseen first draft on this page. [DG]







ABOVE LEFT: *Better Little Book* 1463 (1939). Art attributed to Floyd Gottfredson; image courtesy Larry Lowery.

ABOVE RIGHT TWO: *Mickey Mouse* 233 (1987) and original version of 234 (1988). Art by Daan Jippes; images courtesy Thomas Jensen and Dennis Books.

THE HEIRS OF GOTTFREDSON:

The 1930s SCHOOL

» BY DAVID GERSTEIN AND ALBERTO BECATTINI

FLOYD GOTTFREDSON PIONEERED a new comics genre. Yes, he did.

In 1930, there were already adventure comics starring animals: sentient animals like Otto Messmer's Felix the Cat, who could talk to and travel with people—but who also sang on the fence and often walked on all fours. There were adventure comics starring humans: funny humans like the (Andy) Gumps and the (Olive) Oyls, who could look like chinless, pencil-necked geeks while enduring serious trials of love and loss—or silly, extended satires.

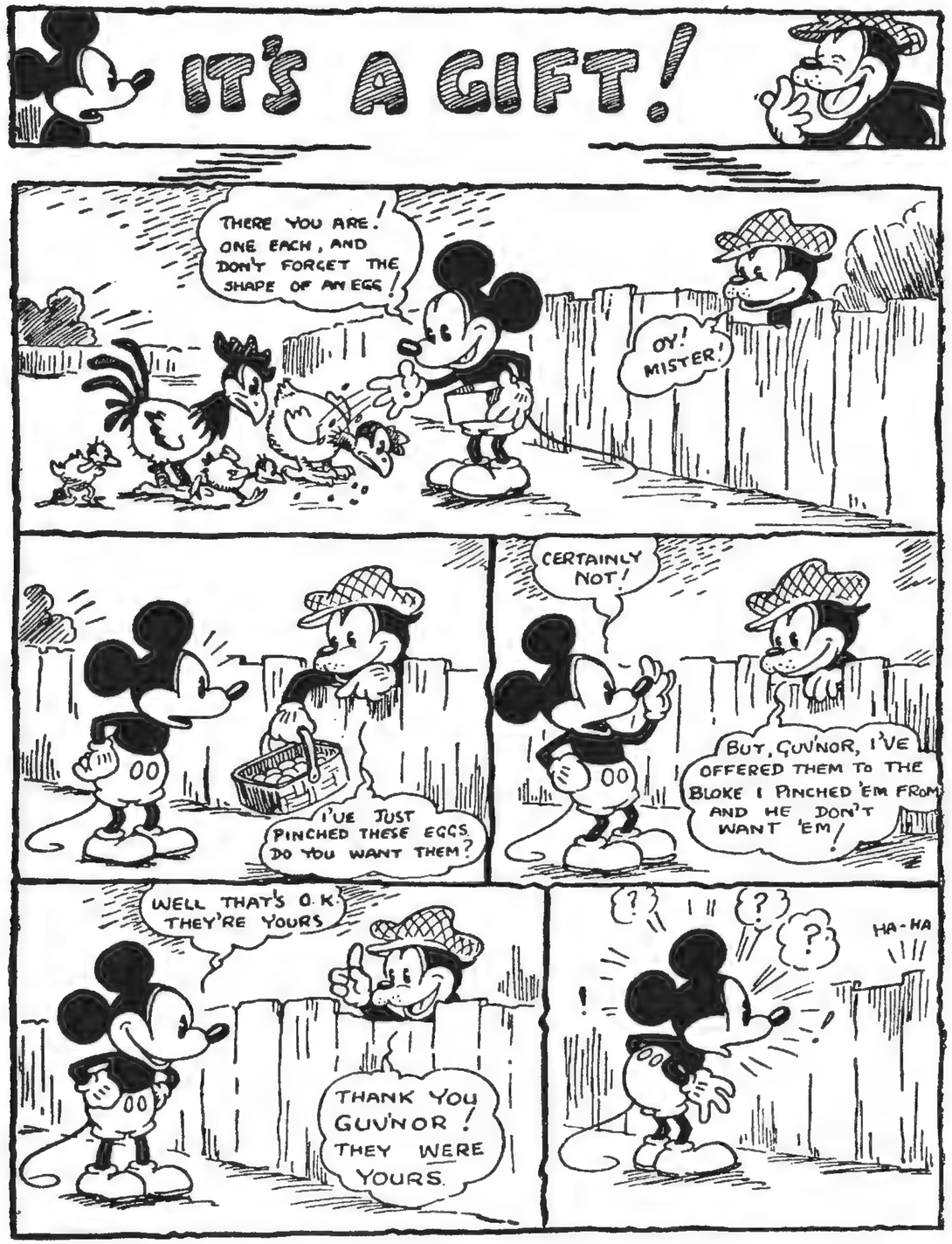
But there were no adventure comics starring *funny animals*: animals who were animal enough to have some animal instinct, but who otherwise lived human lives in humanlike worlds. Possessed of a mouse's curiosity and daring, but otherwise a boy on rip-roaring quests, Floyd Gottfredson's Mickey was a funny animal—and also a hit adventure hero, with a new genre that gained attention fast. Floyd began to inspire "heirs": fellow cartoonists who picked up the Mickey mantle, joined Disney licensees, and created Gottfredson-inspired stories of their own.

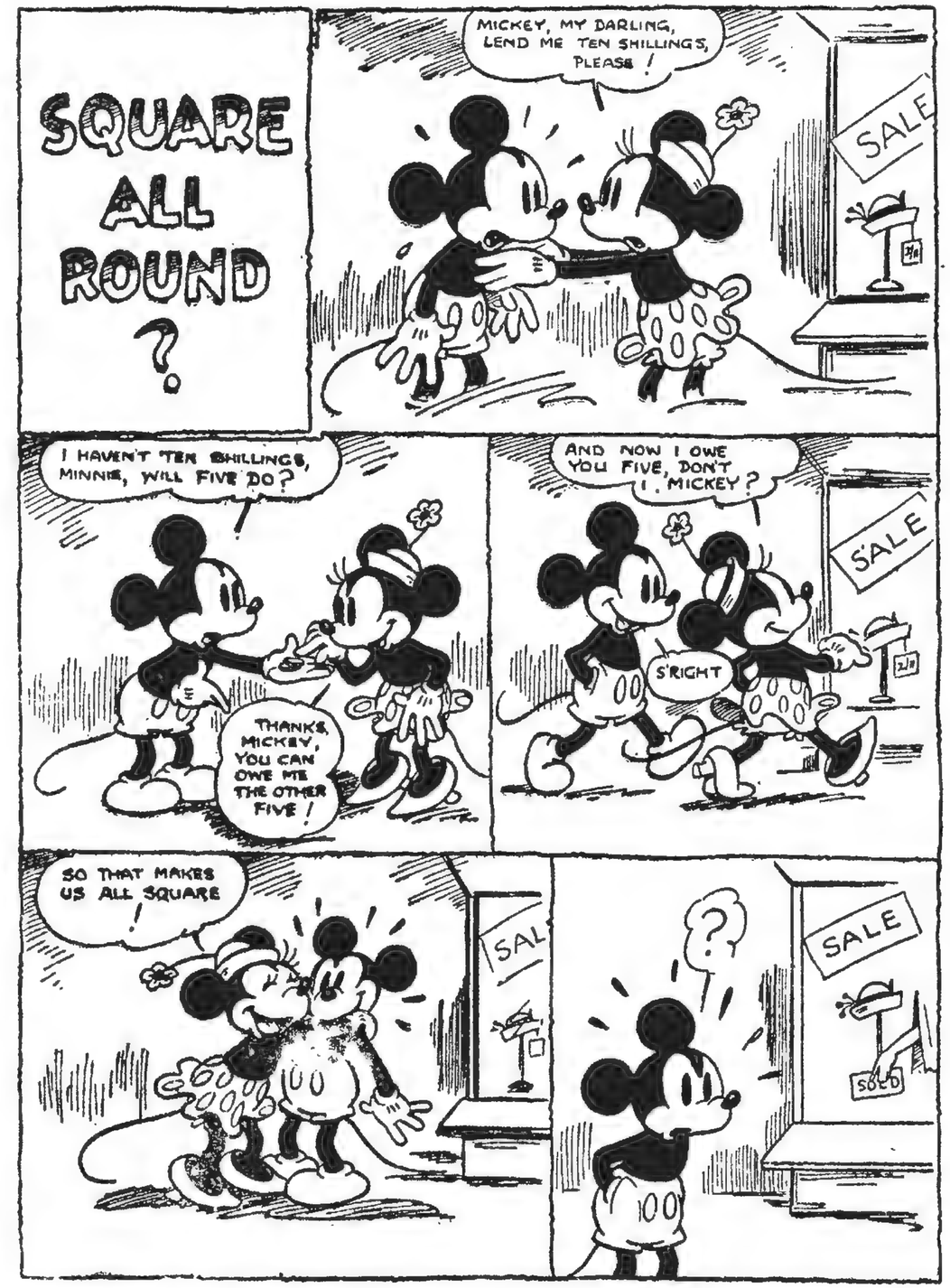
No full understanding of Gottfredson's influence is possible without a look at these protégés—starting with some who flowered during Floyd's first decade on the job. In effect, Gottfredson inspired the birth of Disney comics cottage industries around the world! Let's meet a few early cottage-dwellers, shall we?

After a bumpy ride through World War I service, English printer's son **Wilfred Henry Haughton** (1894-c. 1980) returned home to earn an art degree at Regent Street Polytechnic university. Soon he was drawing editorial cartoons for *Punch* and the London *Mail*; next came work with toy firm W H Cornelius and London-based publisher Odhams Press.[1] Odhams heavily marketed Haughton's first newspaper comic strip, the minstrel-based "Eb and Flo'." The young cartoonist had arrived.

Mickey Mouse had arrived, too. Early Disney marketing rep George Borgfeldt, with his British liason William Banks Levy, registered Mickey trademarks around Europe in 1930. But Borgfeldt and Levy were too late to stop UK film distributor Ideal from sublicensing its own crude Disney products.[2] When some German firms—partners of Ideal—produced Mickey toys with decidedly ugly graphics, a line in the sand was crossed. Levy commandeered the operation and sent out the call for "a *competent* artist to draw Mickey Mouse!"[3] Through Cornelius, Levy found Haughton.

Wilfred's Mickey images led to better merchandise—and to Haughton receiving another big break. Odhams' sister publisher, Dean and Son, was assembling its *Mickey Mouse Annual*—a book of original comics—for Christmas 1930. A cartoonist was needed to draw half of the *Annual*'s 128 interior pages. Wilfred took the job, and took the American *Mickey Mouse* strip as his principal character guide.





At first, only primitive pre-Gottfredson samples were available for reference, and Haughton's early results showed it. Mickey and Minnie were merely simple mischief-makers, with only Wilfred's veddy British music hall wordplay to enhance them. When the *Annual* sold big regardless, though, Haughton got full control of the volumes that followed—and began relying on Gottfredson as his main influence.

By the mid-1930s—when Haughton also began drawing the covers of Odhams' new *Mickey Mouse Weekly*—Pluto, Butch, Kat Nipp, Pegleg Pete, Goofy, and Donald had joined the gang; slowly, they became less an interchangeable stage troupe than a cast of individuals. In 1931, Wilfred's Mickey had been smart, stupid, bullying, or timid as a gag required. By 1936, the Haughton Mouse

OPPOSITE: Wilfred Haughton toward the end of his Disney career; undated photo c. 1940s. Photo © Philip Allaker; used with permission..

ABOVE: Story and art by Wilfred Haughton. From *Mickey Mouse Annual* 3 (1932; the annual for 1933) and 10 (1939/40).

didn't need to be a fight-starter with Donald around, nor did Minnie need to be an eccentric with Goofy on hand. This is not to say Mickey and Minnie got boring. In true Gottfredson style, Wilfred's mice remained plucky, driven, often bickering youths who fell into many a scrape.

Wilfred was by now an in-house Odhams staff artist, judging new hires. He was also a star, with his Disney work reprinted all around Europe. But in 1941, he departed Mouseton at the top of his game. How come? Conventional wisdom used to be that Odhams fired Haughton for refusing to adopt 1940s Disney character models; but the published

LEFT: Art by Wilfred Haughton. From *Mickey Mouse Weekly* 14 (1936).

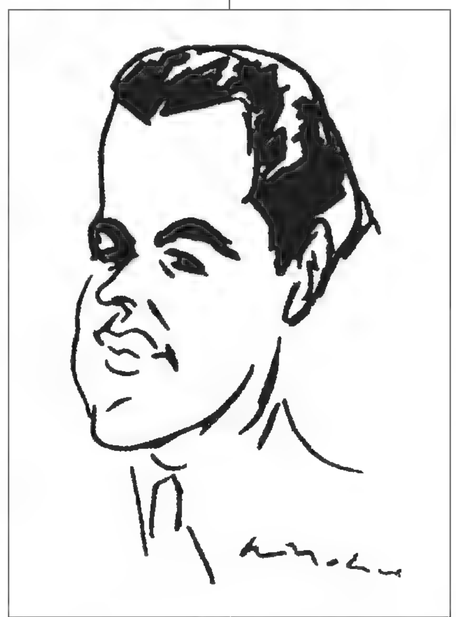
BELOW: Haughton always enjoyed a rhyme—as well as any chance to show Goofy's prowess as an amateur inventor. From *Mickey Mouse Annual* 11 (1940/41).

comics themselves contradict this. Instead, according to grandson Philip Allaker, "the family story is that [Wilfred] was offered a job with Disney in Hollywood but would not cross the Atlantic in wartime."[4]

It's easy to imagine a lofty foreign job offer leading Haughton to reevaluate his worth—and that this, not character design debates, led to his falling-out with Odhams. Regardless, it was a sad end to years of exciting, Gottfredson-inspired short stories.

If Haughton had been a master of shorts—which he was, only occasionally producing longer material—another of Floyd's "heirs" cut his teeth on extended-form tales. **Federico Pedrocchi** (1907-1945) crafted the first long Disney stories to come from Italy, a Mouse powerhouse ever since. Just as important, years before Carl Barks, Pedrocchi was the first to build Gottfredson-style epics around Donald Duck.

Born to Italian immigrants in Buenos Aires, Argentina, Pedrocchi moved back to Italy with his parents in 1912. By 1929, Federico was working as an ad man for a faucet manufacturer; in 1930, he launched a fiction-writing career with multiple Italian journals. Pedrocchi's comics debut came in 1935, when he joined up with Edizione Mondadori. His first big hit was a sci-fi serial: "Saturno contro la Terra" ("Saturn Vs. the Earth," 1936)—which found success in Mondadori's Disney magazines *I Tre Porcellini* (Three Little Pigs) and *Topolino* (Mickey Mouse), even though the story was unrelated to Disney properties. Could Pedrocchi do real Disney, too? Hmm...



ABOVE: Federico Pedrocchi as caricatured in the late 1930s by famed comics artist/illustrator Walter Molino. Image courtesy Alberto Becattini.

In late 1937 Pedrocchi became an in-house art director at Mondadori—and seized his chance! A longtime Gottfredson aficionado, Pedrocchi launched *Paperino e altre avventure* ("Donald Duck and other adventures"), a weekly magazine that serialized Pedrocchi's own self-made, Gottfredson-style Disney stories. With a distinction, of course: Floyd had never featured Donald as his central character.

"The Secret of Mars," Pedrocchi's first serial, was not the first adventure story starring the Duck; that distinction belonged to "Donald and Donna," an earlier 1937 serial in *Mickey Mouse Weekly*. But apart from including Eli Squinch, "Donna" writer/artist William A. Ward took little inspiration from American comics. His story featured an unsympathetic Donald and a disjointed, stream-of-consciousness tone.

By contrast, Pedrocchi's "Mars" adopts multiple Gottfredson elements. Like Mickey in "His Horse Tanglefoot" (1933), a naïve Donald is tricked into helping the bad guys. As in Gottfredson's "Island in the Sky" (1937), the villain's quest for a scientific secret ultimately leads to its destruction. And as in "Mickey Mouse Sails for Treasure Island" (1932), a long-missing sailor is discovered ruling a lost world. Here, it's Gottfredson's sea captain character from "The Pirate Submarine" (1935), turning "Mars" into a prequel to Floyd's story. The evil Martian "Pondos" reflect "Submarine," too: their design recalls Gottfredson's sea-monkey pirates.

As the art director of his country's Disney editions, however, Pedrocchi was professional enough to absorb more than just story details. He also taught himself how Gottfredson structured a Disney adventure: with character-based plot threads that built upon one another, dovetailing together neatly in the end.

"The Secret of Mars," for all its successes, still included a few illogical twists. But every author has to start someplace. Pedrocchi's later Disney comics—some drawn by himself, others by Enrico Pinochi—became increasingly tight and sophisticated, while continuing to include Gottfredson inspiration. Alas, the hits would not continue forever. In 1940, with Italy deep in World War II, *Paperino* ceased publication; in 1942, the country's Fascist government banned Disney characters. In January 1945, Pedrocchi met a tragic death while commuting to work: his train was machine-gunned in an air raid. He had been such a prolific writer, however, that his creations continued publication until 1947.

By then, further Gottfredson "heirs" had begun to make their own Disney stories, some picking up where Haughton and Pedrocchi left off. But we'll look at those works in a future volume. For now, turn the page and enjoy "The Secret of Mars," perhaps the single most important Gottfredson-inspired story *not* to feature Mickey. It's also inspired by Al Taliaferro's 1936-37 *Silly Symphonies* Donald Sunday gag strips—which introduced Donald's cop nemesis and his squabbling friendship with Clarabelle. •

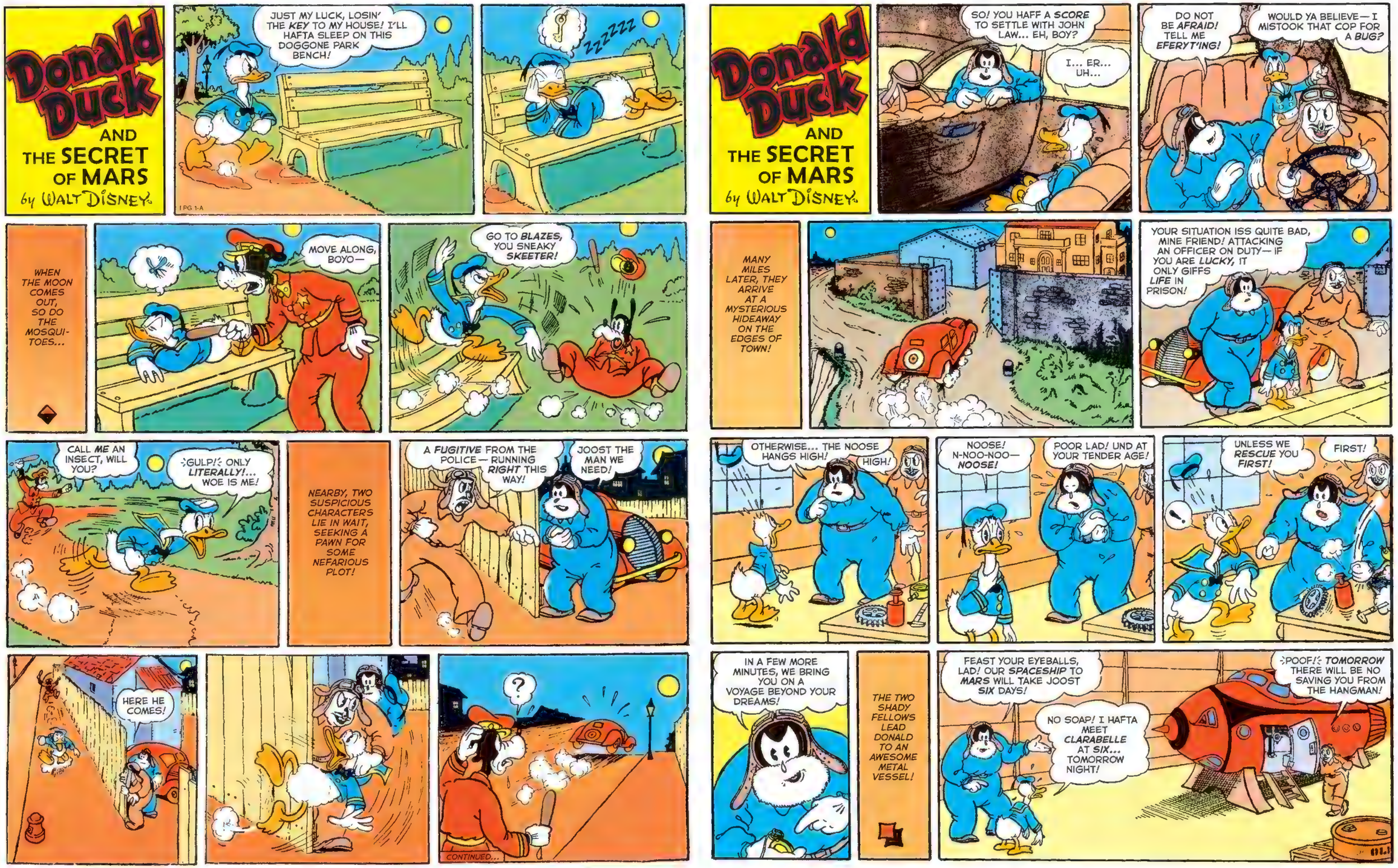
The authors wish to thank Philip Allaker, Didier Ghez, Terry Hooper, and the late Margi Duvenhage for a wealth of helpful information.

1 All biographical facts in this paragraph: Wilfred Haughton and Philip Allaker, unpublished notes on Wilfred Haughton's life, 1970s.

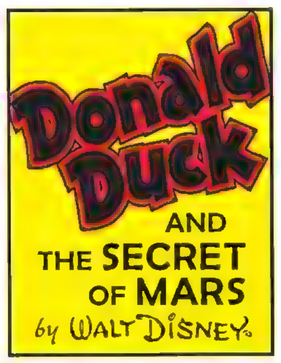
2 J. P. Storm and M. Dreßler, *Im Reiche der Micky Maus: Walt Disney in Deutschland 1927-1945* (Berlin: Henschel Verlag GmbH, 1991), pp. 174-175.

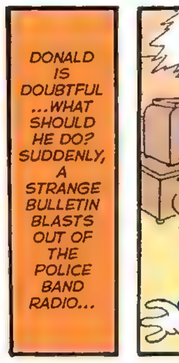
3 William Banks Levy as quoted in Haughton and Allaker, 1970s.

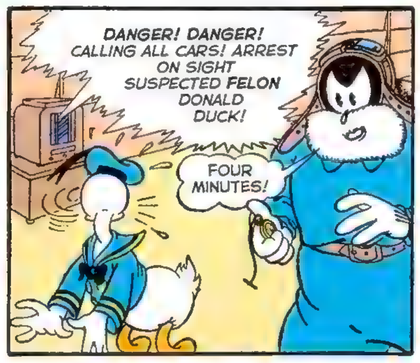
4 Philip Allaker, letter to the author, November 20, 2007.



Donald Duck in "The Secret of Mars" (*Paperino* 1-18, 1937-38). Story and art by Federico Pedrocchi; color by Disney Italia, based on the 1930s original; translation by Fabio Gadducci; dialogue by David Gerstein and Bruce Hamilton; lettering by David Gerstein.

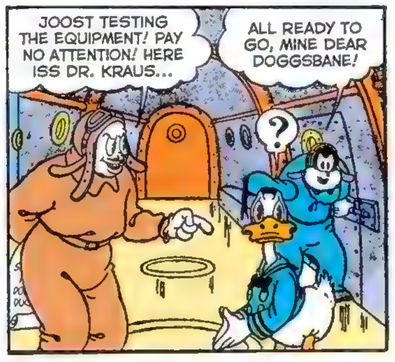

Donald Duck
AND
THE SECRET OF MARS
by WALT DISNEY


DONALD IS DOUBTFUL ...WHAT SHOULD HE DO? SUDDENLY, A STRANGE BULLETIN BLASTS OUT OF THE POLICE BAND RADIO...

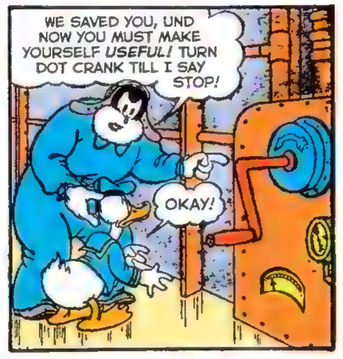

DANGER! DANGER! CALLING ALL CARS! ARREST ON SIGHT SUSPECTED FELON DONALD DUCK!
FOUR MINUTES!

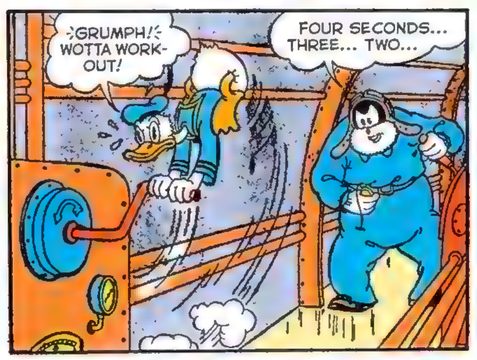
I CHANGED MY MIND! ALL ABOARD!

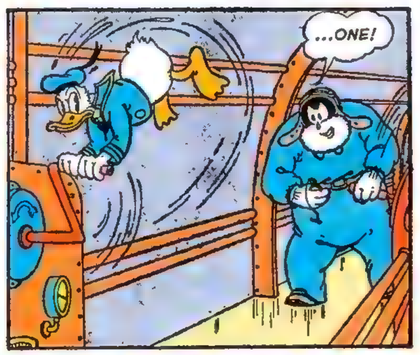
SO! YOU DECIDE TO JOIN US, YAH?
YEAH!... :HM!: WHAT'CHA DOING WITH THAT MIKE?
DANGER! DANGER! CALLING ALL CARS! ARREST ON SIGHT SUSPECTED FELON DONALD

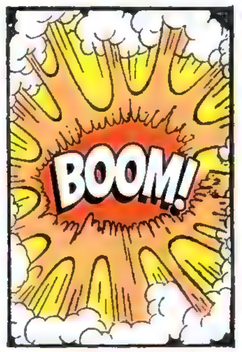

JOOST TESTING THE EQUIPMENT! PAY NO ATTENTION! HERE ISS DR. KRAUS...
ALL READY TO GO, MINE DEAR DOGGSBANE!
?

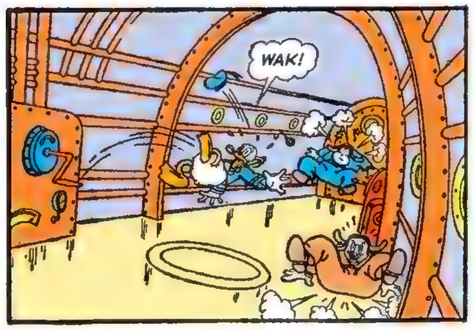
DONALD REALIZES DOGGS-BANE DUPED HIM... TOO LATE! HE'S LOCKED ABOARD SHIP FOR WHATEVER COMES NEXT!


WE SAVED YOU, UND NOW YOU MUST MAKE YOURSELF USEFUL! TURN DOT CRANK TILL I SAY STOP!
OKAY!

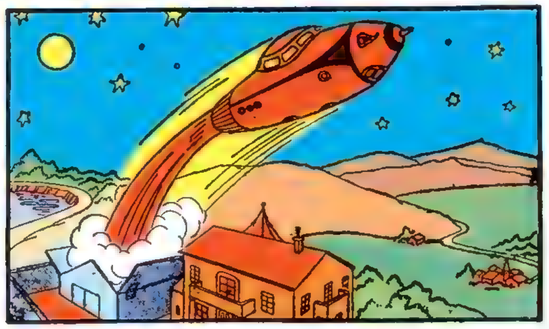

:GRUMPH!: WOTTA WORK-OUT!
FOUR SECONDS... THREE... TWO...

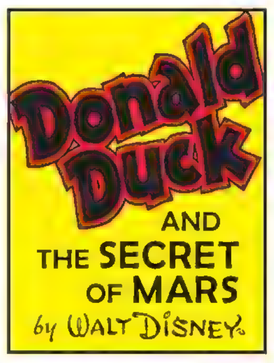

...ONE!


BOOM!

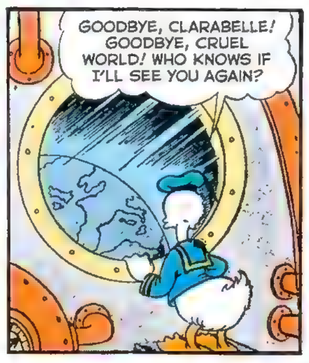

WAK!

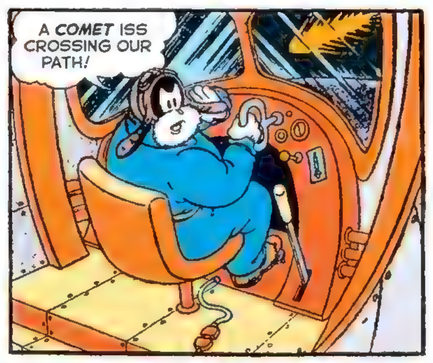
DRIVEN BY THE BLAST OF TEN THOU-SAND ROCKETS, DR. KRAUS' SPACE-SHIP STARTS ITS TERRIBLE TRIP!




Donald Duck
AND
THE SECRET OF MARS
by WALT DISNEY

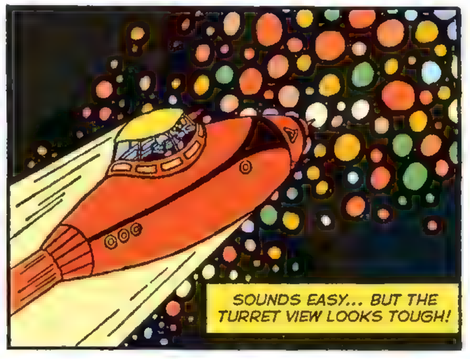
THE VOYAGE TO MARS— AND THE UN-KNOWN— BEGINS!

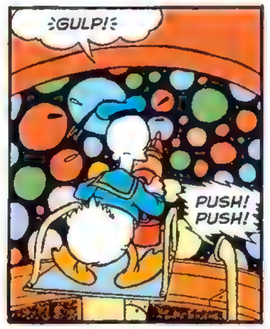

GOODBYE, CLARABELLE! GOODBYE, CRUEL WORLD! WHO KNOWS IF I'LL SEE YOU AGAIN?

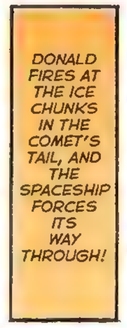

A COMET ISS CROSSING OUR PATH!

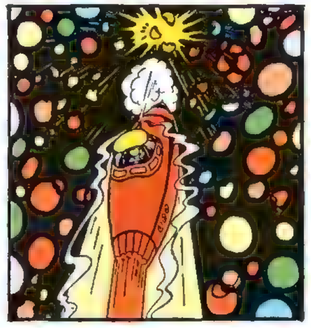
DR. KRAUS CANNOT DROP THE CONTROLS, UND I HAFF TO MAN THE ROCKETS! DONALD... THE HONOR OF DESTROYING DOT COMET ISS YOURS!
WAK!

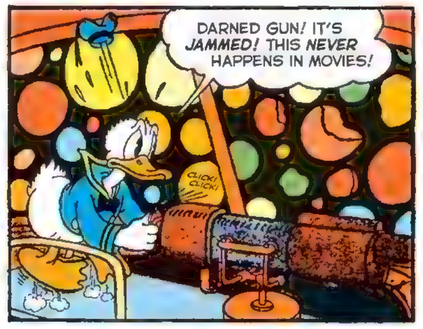
?
!
CHEER UP! YOU ONLY HAFF TO PUSH A BUTTON!


SOUNDS EASY... BUT THE TURRET VIEW LOOKS TOUGH!

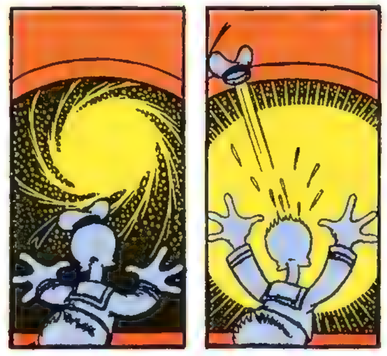

:GULP!:
PUSH! PUSH!

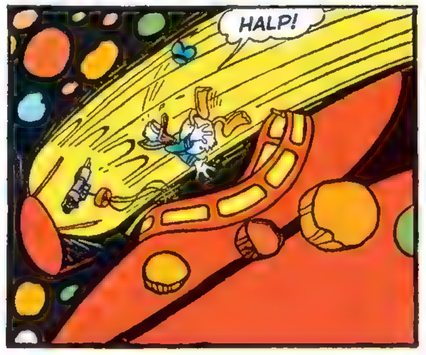

DONALD FIRES AT THE ICE CHUNKS IN THE COMET'S TAIL, AND THE SPACESHIP FORCES ITS WAY THROUGH!

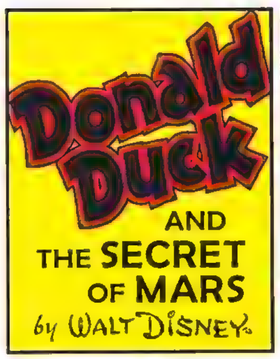



DARNED GUN! IT'S JAMMED! THIS NEVER HAPPENS IN MOVIES!
CLICK! CLICK!

AND RIGHT WHEN A DEADLY ICE CHUNK STILL LOOMS STRAIGHT AHEAD!




HALP!


Donald Duck
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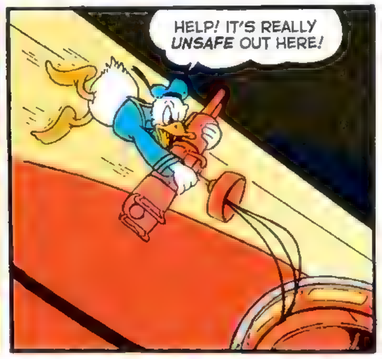
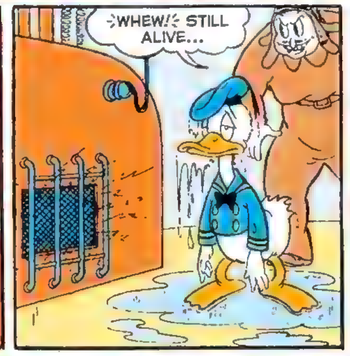

HELP! IT'S REALLY UNSAFE OUT HERE!

YIKES! AND R-REALLY COLD OUT HERE!

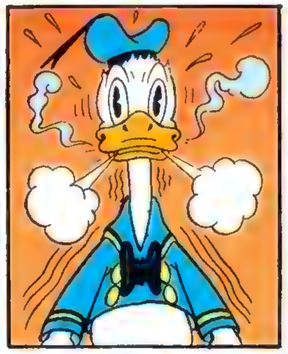
IN SECONDS, DONALD IS COMPLETELY FROZEN! THEN...

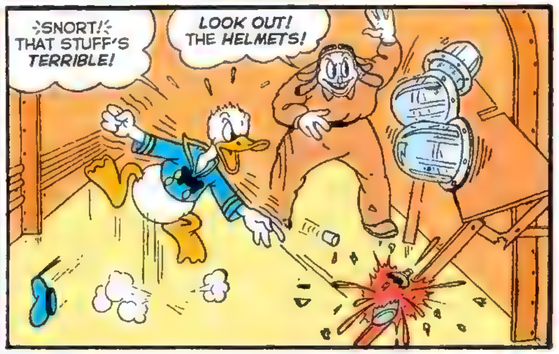
I HOPE HE ISS NOT DEAD! GOOD SUCKERS ARE HARD TO FIND!

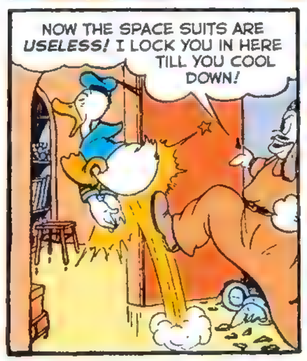

WHEW! STILL ALIVE...

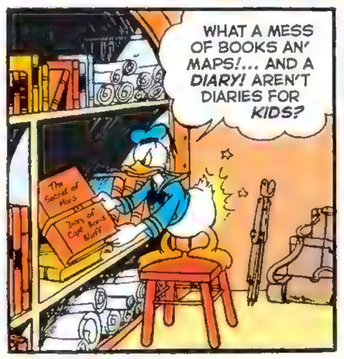
UND MINE CHEMICAL PICK-ME-UP WILL DO THE REST!
Y-YOUR WHAT?

ACH! NOT SO FAST!

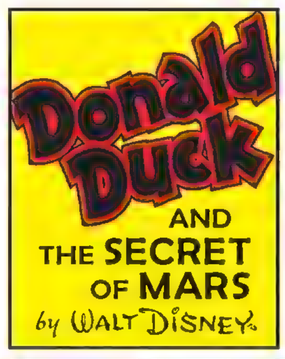



SNORT! THAT STUFF'S TERRIBLE!
LOOK OUT! THE HELMETS!


NOW THE SPACE SUITS ARE USELESS! I LOCK YOU IN HERE TILL YOU COOL DOWN!


WHAT A MESS OF BOOKS AN' MAPS!... AND A DIARY! AREN'T DIARIES FOR KIDS?

HMM! MYSTERIOUS STUFF! SOME CLUCK NAMED CAPTAIN BLUFF SEEMS TO HAVE GONE TO MARS FORTY YEARS AGO!
Dec. 20, 1895 — Dr. Kraus sent me to Mars on rocket K1 today. The snob had his hooks in me. I shall go sailing no more!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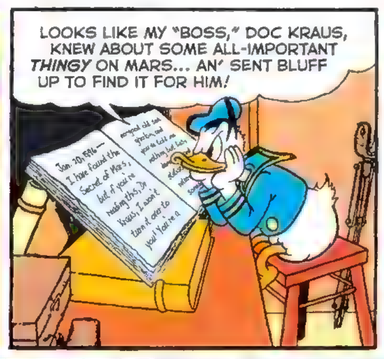
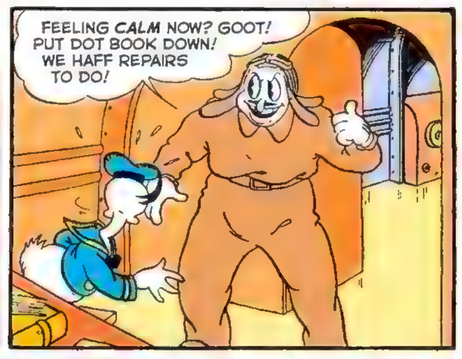
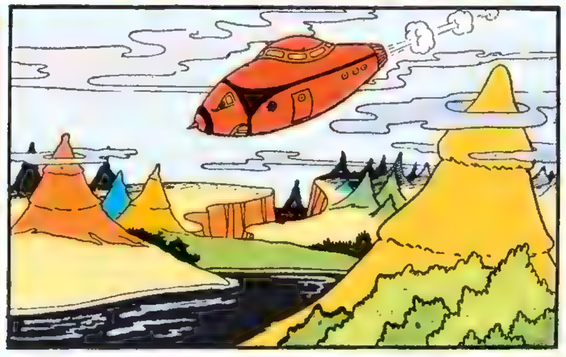
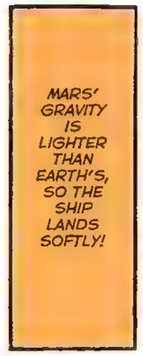

LOOKS LIKE MY "BOSS," DOC KRAUS, KNEW ABOUT SOME ALL-IMPORTANT THINGY ON MARS... AN' SENT BLUFF UP TO FIND IT FOR HIM!

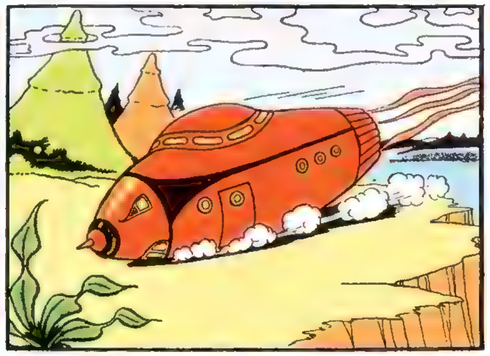

FEELING CALM NOW? GOOT! PUT DOT BOOK DOWN! WE HAFF REPAIRS TO DO!

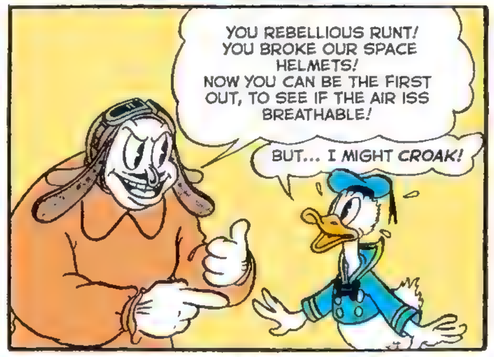
SEVERAL DAYS LATER, THEIR SPACE-SHIP APPROACHES THE STRANGE LANDSCAPE OF MARS!



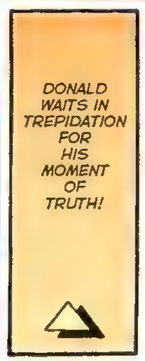
AT LAST! ALL MINE DECADES OF HARD WORK PAY OFF!

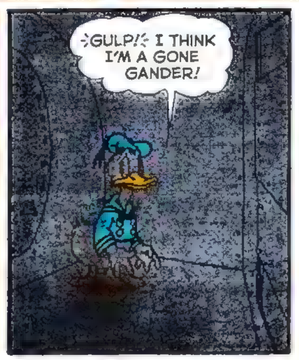

MARS' GRAVITY IS LIGHTER THAN EARTH'S, SO THE SHIP LANDS SOFTLY!

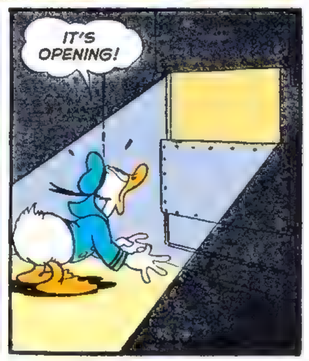


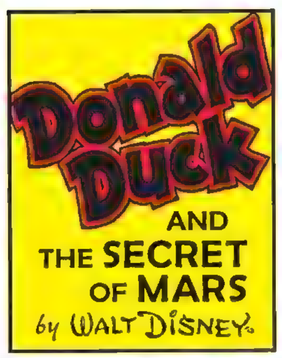

YOU REBELLIOUS RUNT! YOU BROKE OUR SPACE HELMETS! NOW YOU CAN BE THE FIRST OUT, TO SEE IF THE AIR ISS BREATHABLE!
BUT... I MIGHT CROAK!

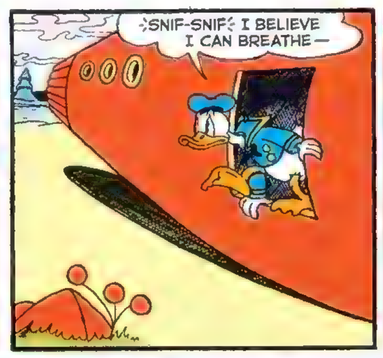
IF YOU DIE, WE WILL HAFF TO TAKE OTHER PRE-CAUTIONS! UND YOU WILL BE A MARTYR FOR SCIENCE!
GET IN DOT AIR-LOCK! WE WILL LET YOU GO OUT-SIDE FROM THERE!

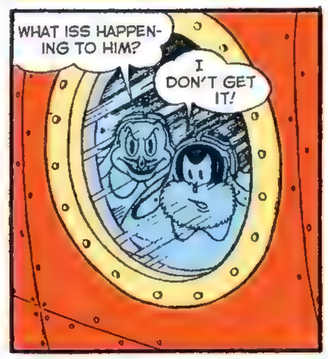

DONALD WAITS IN TREPIDATION FOR HIS MOMENT OF TRUTH!

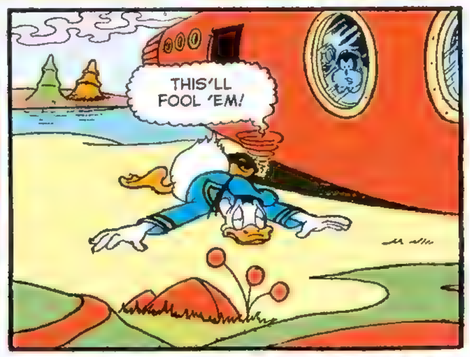

GULP! I THINK I'M A GONE GANDER!


IT'S OPENING!

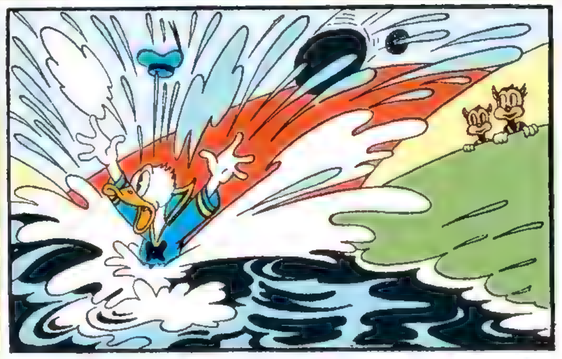


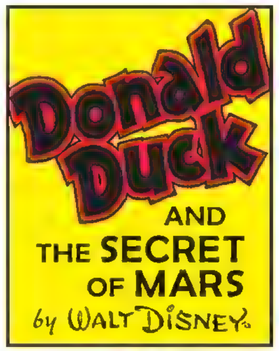




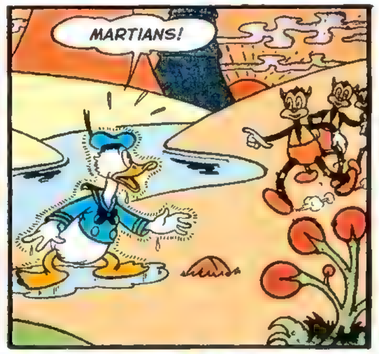


SUDDENLY THE EMBANKMENT GIVES WAY!

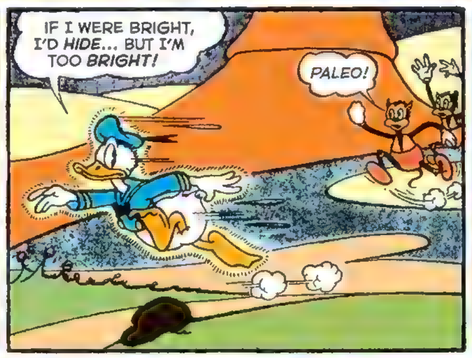


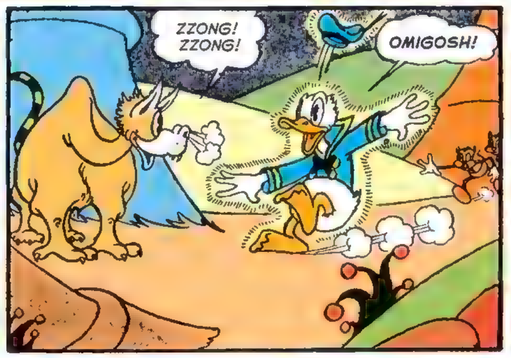


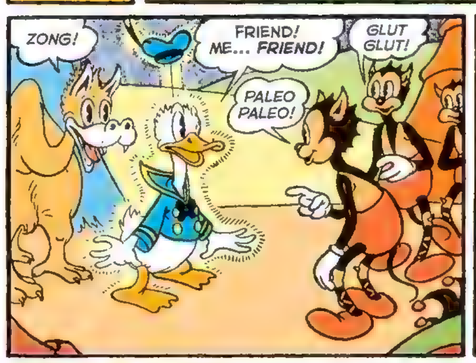
DONALD DOESN'T REALIZE THE WATER IS PHOSPHORESCENT...



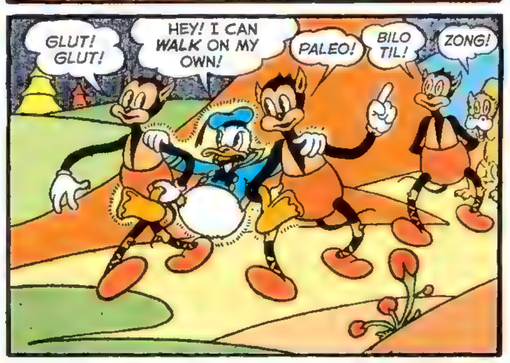
WHEN THE SUN SETS, DONALD GLOWS IN THE DARK!



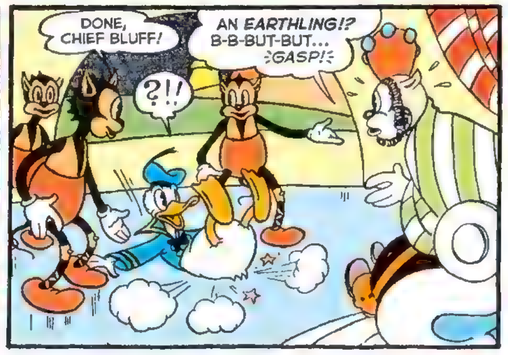


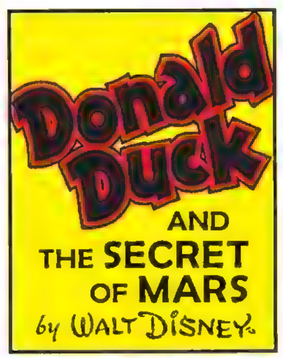


THE MARTIANS WHISK DONALD AWAY!



DONALD AND HIS CAPTORS ARRIVE AT THE MARTIAN VILLAGE—AND HE'S TAKEN TO THEIR LEADER!

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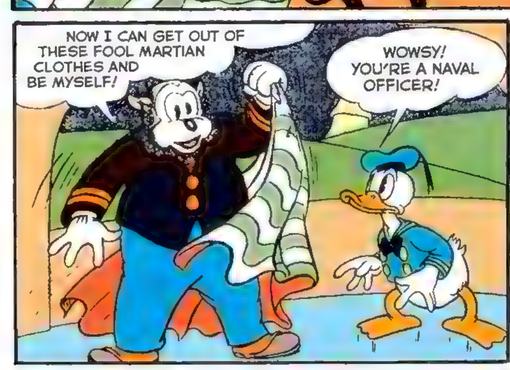
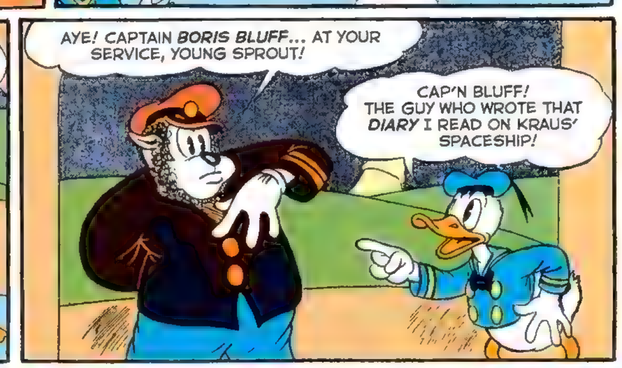
AN EARTHLING! SWOGGLE MY SCUPPERS... AT LAST!

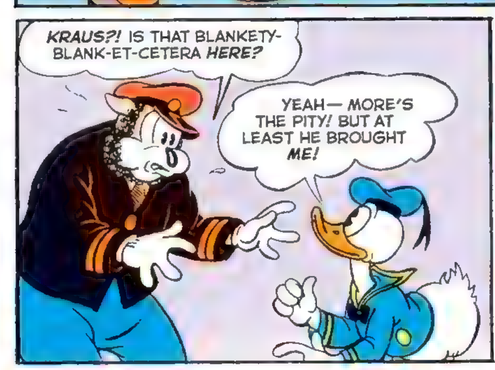
FIRST I'VE SEEN IN DECADES! LET ME HUG YOU, MY BOY!

GO, YOU GOOFBALLS! ALL OF YOU, GO! LEAVE ME ALONE WITH THE PRISONER!

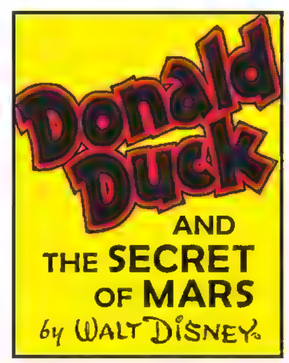
GO, I TOLD YOU!


NOW I CAN GET OUT OF THESE FOOL MARTIAN CLOTHES AND BE MYSELF!
WOWSY! YOU'RE A NAVAL OFFICER!


AYE! CAPTAIN BORIS BLUFF... AT YOUR SERVICE, YOUNG SPROUT!
CAP'N BLUFF! THE GUY WHO WROTE THAT DIARY I READ ON KRAUS' SPACESHIP!


KRAUS?! IS THAT BLANKETY-BLANK-ET-CETERA HERE?
YEAH— MORE'S THE PITY! BUT AT LEAST HE BROUGHT ME!

KRAUS... HERE! I'M LOST... AND SO'S ALL OF EARTH!
WHAT THE DING-DONG BLAZES?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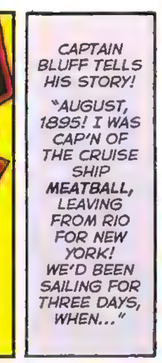
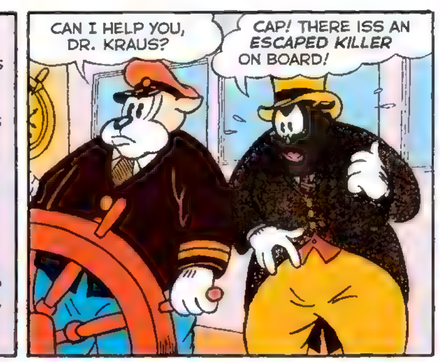
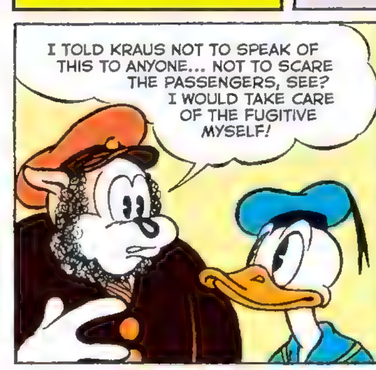
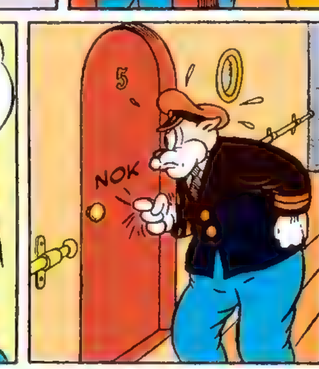
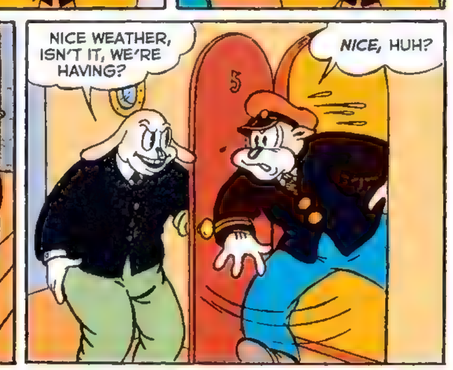

CAPTAIN BLUFF TELLS HIS STORY!
"AUGUST, 1895! I WAS CAP'N OF THE CRUISE SHIP MEATBALL, LEAVING FROM RIO FOR NEW YORK! WE'D BEEN SAILING FOR THREE DAYS, WHEN..."

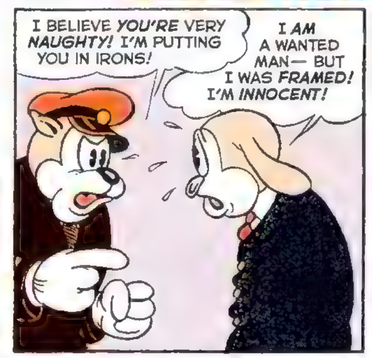

CAN I HELP YOU, DR. KRAUS?
CAP! THERE ISS AN ESCAPED KILLER ON BOARD!

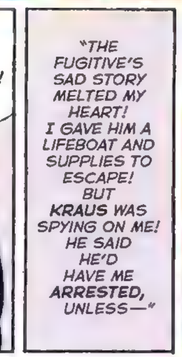
?
HE ISS IN CABIN FIVE!


I TOLD KRAUS NOT TO SPEAK OF THIS TO ANYONE... NOT TO SCARE THE PASSENGERS, SEE? I WOULD TAKE CARE OF THE FUGITIVE MYSELF!

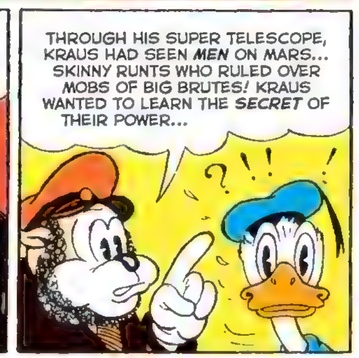

5
NOK

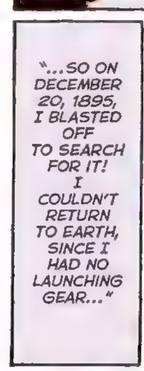

NICE WEATHER, ISN'T IT, WE'RE HAVING?
NICE, HUH?

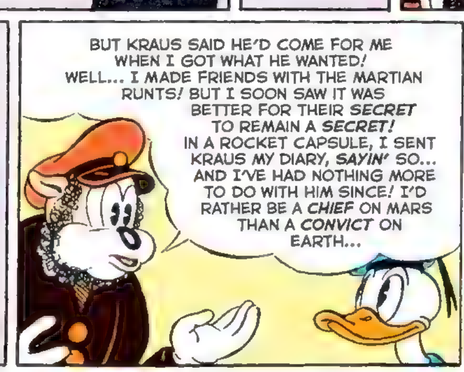

I BELIEVE YOU'RE VERY NAUGHTY! I'M PUTTING YOU IN IRONS!
I AM A WANTED MAN— BUT I WAS FRAMED! I'M INNOCENT!

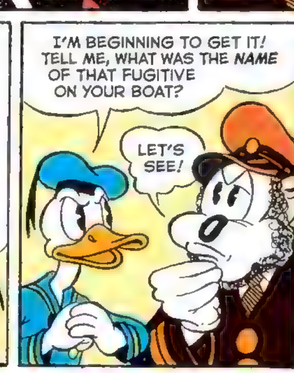

"THE FUGITIVE'S SAD STORY MELTED MY HEART! I GAVE HIM A LIFEBOAT AND SUPPLIES TO ESCAPE! BUT KRAUS WAS SPYING ON ME! HE SAID HE'D HAVE ME ARRESTED, UNLESS—"

...UNLESS YOU AGREE TO FLY MINE ROCKETSHIP TO MARS! A SAILOR WILL MAKE THE PERFECT PILOT!

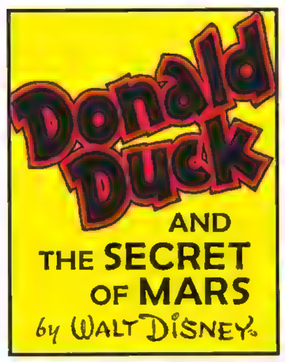

THROUGH HIS SUPER TELESCOPE, KRAUS HAD SEEN MEN ON MARS... SKINNY RUNTS WHO RULED OVER MOBS OF BIG BRUTES! KRAUS WANTED TO LEARN THE SECRET OF THEIR POWER...
?!!

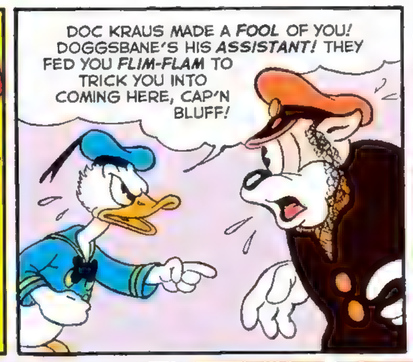

"...SO ON DECEMBER 20, 1895, I BLASTED OFF TO SEARCH FOR IT! I COULDN'T RETURN TO EARTH, SINCE I HAD NO LAUNCHING GEAR..."

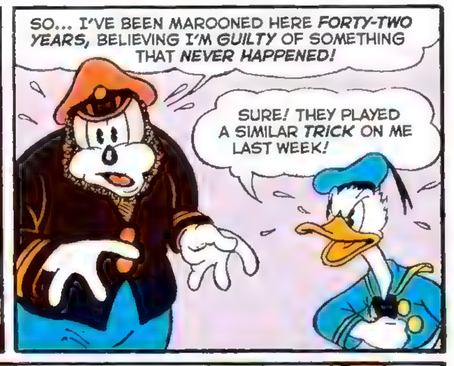

BUT KRAUS SAID HE'D COME FOR ME WHEN I GOT WHAT HE WANTED! WELL... I MADE FRIENDS WITH THE MARTIAN RUNTS! BUT I SOON SAW IT WAS BETTER FOR THEIR SECRET TO REMAIN A SECRET! IN A ROCKET CAPSULE, I SENT KRAUS MY DIARY, SAYIN' SO... AND I'VE HAD NOTHING MORE TO DO WITH HIM SINCE! I'D RATHER BE A CHIEF ON MARS THAN A CONVICT ON EARTH...


I'M BEGINNING TO GET IT! TELL ME, WHAT WAS THE NAME OF THAT FUGITIVE ON YOUR BOAT?
LET'S SEE!

IT WAS DOG...☼ DOG— DOGGS-BANE!

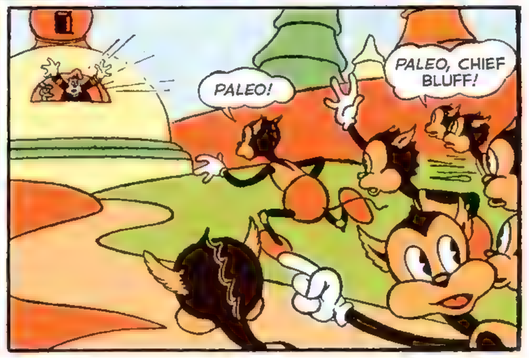

Donald Duck
AND
THE SECRET
OF MARS
by WALT DISNEY

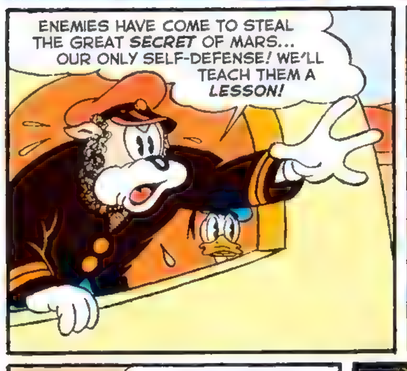

DOC KRAUS MADE A FOOL OF YOU! DOGGSBANE'S HIS ASSISTANT! THEY FED YOU FLIM-FLAM TO TRICK YOU INTO COMING HERE, CAP'N BLUFF!


SO... I'VE BEEN MAROONED HERE FORTY-TWO YEARS, BELIEVING I'M GUILTY OF SOMETHING THAT NEVER HAPPENED!
SURE! THEY PLAYED A SIMILAR TRICK ON ME LAST WEEK!

AND THEY DARE TO COME HERE AND FACE MY FURY? MARTIANS! PALEO, PALEO, PALEO!

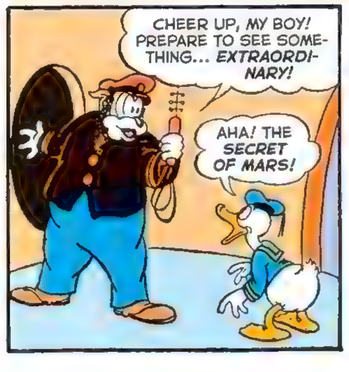
AN ARMY RESPONDS TO CAPTAIN BLUFF'S CALL!


PALEO!
PALEO, CHIEF BLUFF!

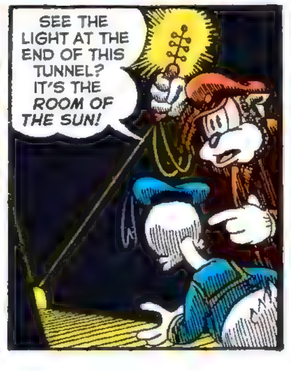

ENEMIES HAVE COME TO STEAL THE GREAT SECRET OF MARS... OUR ONLY SELF-DEFENSE! WE'LL TEACH THEM A LESSON!

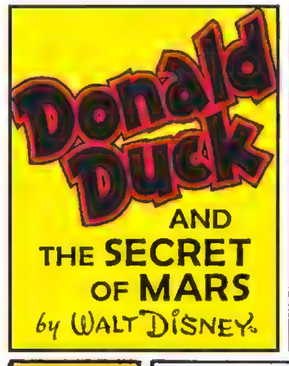
THE TIME OF PUNISHMENT IS HERE! THEY MUST NOT ESCAPE!
KRAK!
PALEO!

YOU! FOLLOW ME TO THE ROOM OF THE SUN! THIS BATTLE MAY REQUIRE SOME EXTRA OOMPH!
TH-THAT SOUNDS BAD!


CHEER UP, MY BOY! PREPARE TO SEE SOMETHING... EXTRAORDINARY!
AHA! THE SECRET OF MARS!

PAY ATTENTION! THERE ARE 342 STEPS!
30... 31... 32...


SEE THE LIGHT AT THE END OF THIS TUNNEL? IT'S THE ROOM OF THE SUN!


Donald Duck
AND
THE SECRET
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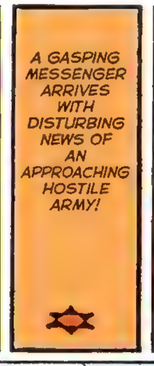
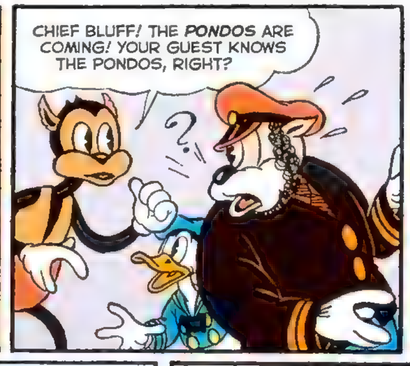
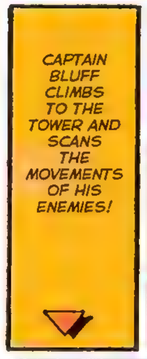
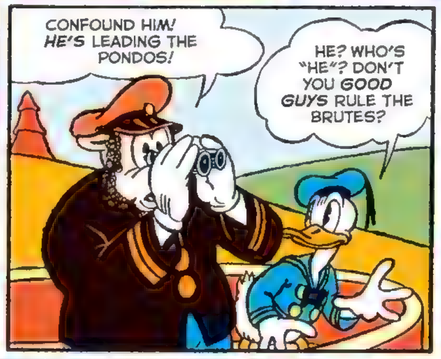
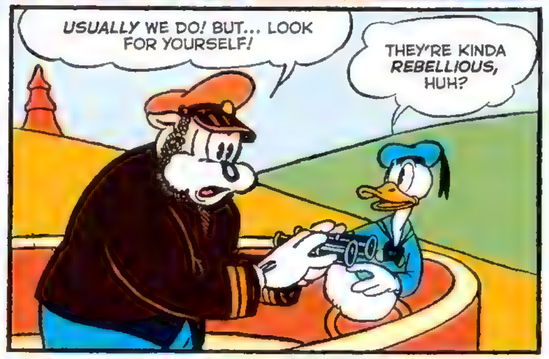

A GASPING MESSENGER ARRIVES WITH DISTURBING NEWS OF AN APPROACHING HOSTILE ARMY!


CHIEF BLUFF! THE PONDOS ARE COMING! YOUR GUEST KNOWS THE PONDOS, RIGHT?

DONALD... IT'S THE BIG BRUTES! WELL, WE'LL BEAT THEM TOO!


CAPTAIN BLUFF CLIMBS TO THE TOWER AND SCANS THE MOVEMENTS OF HIS ENEMIES!

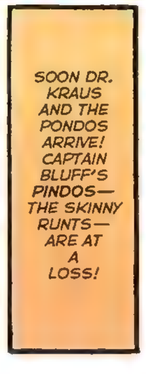

CONFOUND HIM! HE'S LEADING THE PONDOS!
HE? WHO'S "HE"? DON'T YOU GOOD GUYS RULE THE BRUTES?

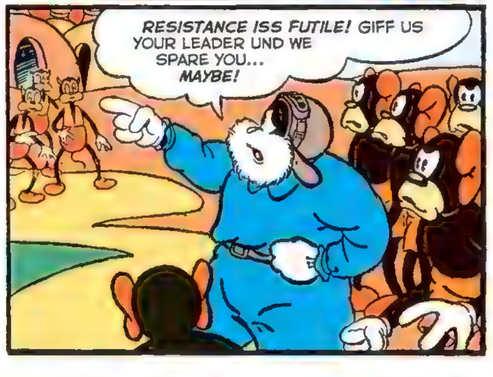

USUALLY WE DO! BUT... LOOK FOR YOURSELF!
THEY'RE KINDA REBELLIOUS, HUH?

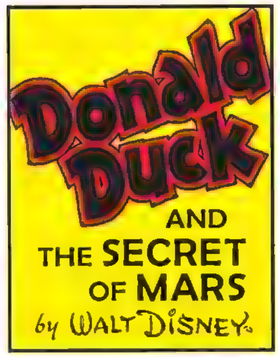
KRAUS! HOW DID HE TAKE OVER THAT TRIBE? HE'S ONLY BEEN HERE AN HOUR!

AND THERE'S NO TIME TO GET BACK TO THE ROOM OF THE SUN! WE'LL HAVE TO FIGHT THEM WITHOUT OUR SECRET POWER!
DON'T YOU HAVE NORMAL WEAPONS? THEY DON'T HAVE ANY!

WE DON'T USE WEAPONS! WE'RE PUGILISTS HERE... THE STRONGEST MAN WINS!
WE HAFTA USE OUR FISTS?


SOON DR. KRAUS AND THE PONDOS ARRIVE! CAPTAIN BLUFF'S PINDOS— THE SKINNY RUNTS— ARE AT A LOSS!


RESISTANCE ISS FUTILE! GIFF US YOUR LEADER UND WE SPARE YOU... MAYBE!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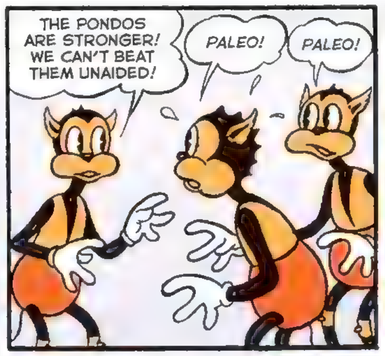
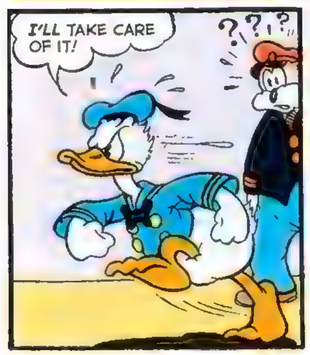
THE MARTIANS HOLD A QUICK WAR COUNCIL!


THE PONDOS ARE STRONGER! WE CAN'T BEAT THEM UNAIDED!
PALEO!
PALEO!

MY LILY-LIVERED SUBJECTS WILL SURRENDER THE SECRET... AND ME WITH IT! THIS MUST NOT HAPPEN, LAD!
AN' IT WON'T!

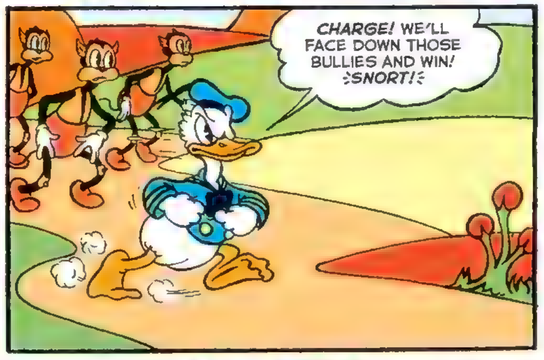

I'LL TAKE CARE OF IT!
?!?!?

SO! TURNIN' BENEDICT ARNOLD, HUH? THAT'S A FINE HOW-DO-YOU-DO— YA BIG SISSIES!
PALEO?

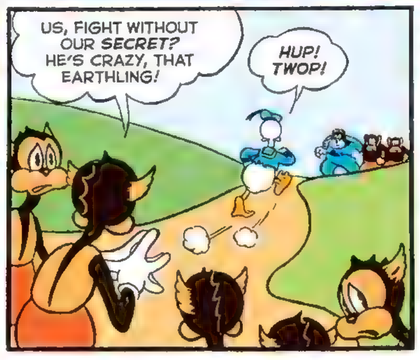
FOR SHAME! YA GOTTA DEFEND YERSELVES! AND YER CHIEF... AND ME, DOGGONE YA!
PALEO!

GROWING IMPATIENT, KRAUS ADVANCES WITH HIS FOLLOWERS!

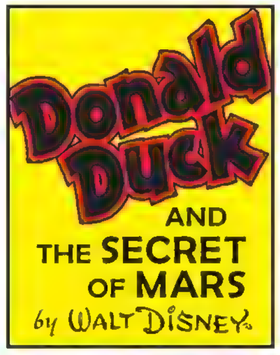
DOT ABSURD LITTLE DUCK WILL PAY FOR THIS! FORWARD, MINE BRAVE PONDOS!
GRAU!


CHARGE! WE'LL FACE DOWN THOSE BULLIES AND WIN! :SNORT!:

THOUGH NOT REALLY CONVINCED BY DONALD'S WORDS, BLUFF'S FOLLOWERS STOP SHIVERING!


US, FIGHT WITHOUT OUR SECRET? HE'S CRAZY, THAT EARTHLING!
HUP! TWOP!

STEP LIVELY, PINDOS— PINDOS?!
LOOKS LIKE THEY HAFF REVERSED CHARGES! :HEH! HEH!: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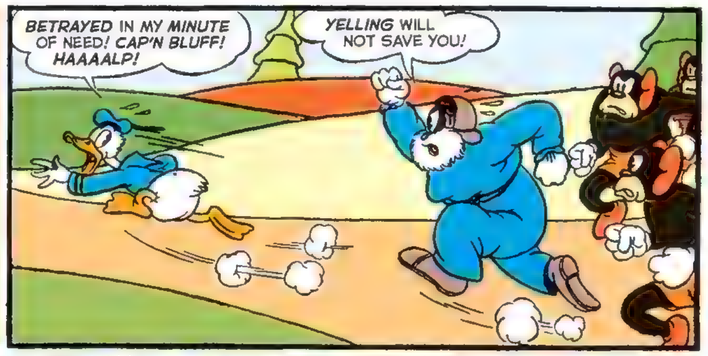
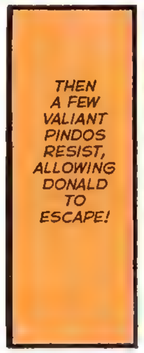
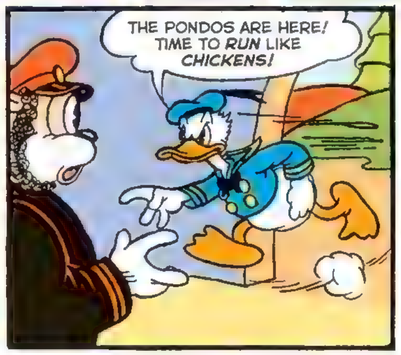
AT FIRST, IT SEEMS AN AWFUL DOOM IS NIGH!


BETRAYED IN MY MINUTE OF NEED! CAP'N BLUFF! HAAAALP!
YELLING WILL NOT SAVE YOU!


THEN A FEW VALIANT PINDOS RESIST, ALLOWING DONALD TO ESCAPE!


THE PONDOS ARE HERE! TIME TO RUN LIKE CHICKENS!

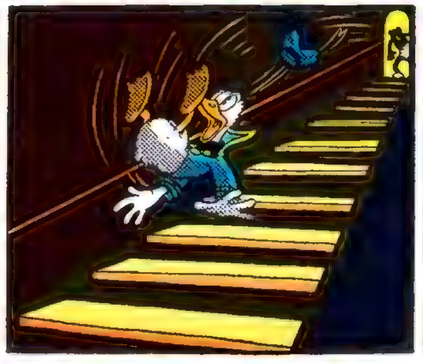
ATTACK! TEACH THEM WHO ISS BOSS!

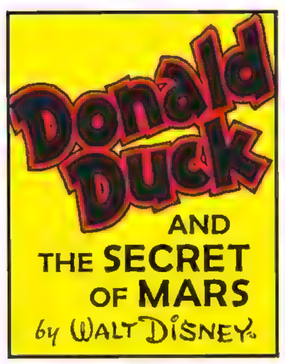
THE PONDOS QUICKLY BATTER THEIR WAY INTO CAPTAIN BLUFF'S PALACE!

BE W-WARNED, KRAUS! WE'RE ONTO YOUR GAME!
TOO LATE! APPREHEND HIM!

OVER MY ROASTED BODY, PAL!
MY, WHAT A HERO! GET HIM OUT OF HERE, MEN!

:SCREECH!: PUT ME DOWN!
AAAURRG!

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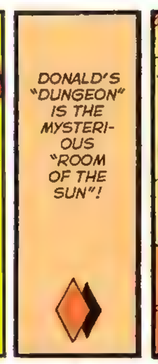
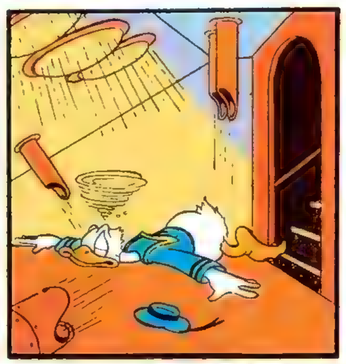
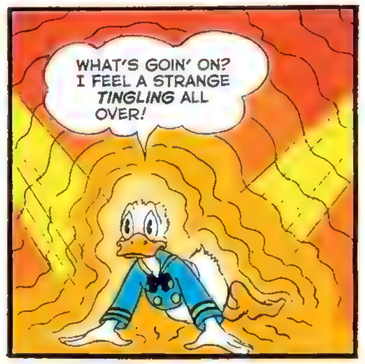
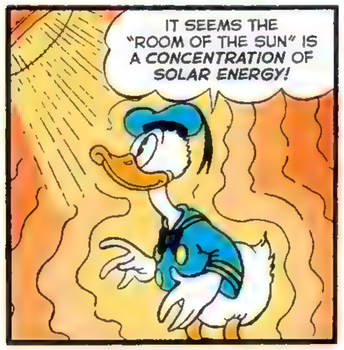

DONALD'S "DUNGEON" IS THE MYSTERIOUS "ROOM OF THE SUN"!

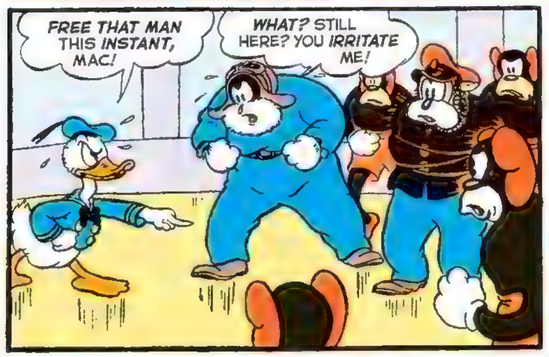


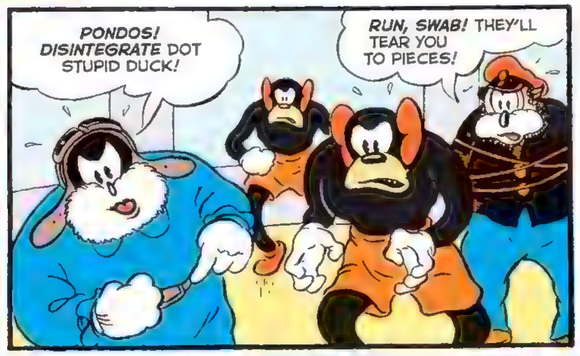

WHAT'S GOIN' ON? I FEEL A STRANGE TINGLING ALL OVER!

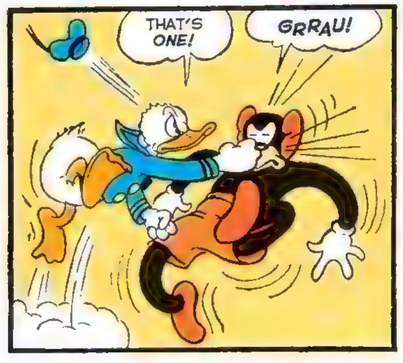

IT SEEMS THE "ROOM OF THE SUN" IS A CONCENTRATION OF SOLAR ENERGY!

I CAN ABSORB IT JUST BY STANDING IN IT! SUDDENLY I FEEL SUPER STRONG! YEOW!

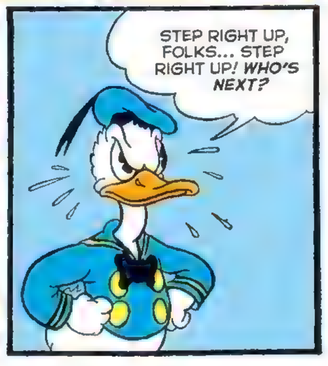
SO THAT'S THE SECRET OF MARS! NOW, DOC KRAUS... NOW WE'LL SEE WHO'S THE MONKEY AROUND HERE!

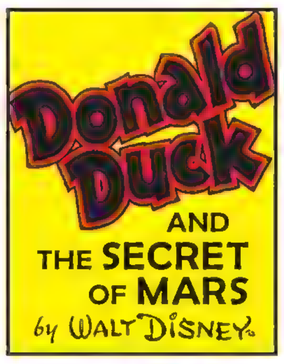

FREE THAT MAN THIS INSTANT, MAC!
WHAT? STILL HERE? YOU IRRITATE ME!

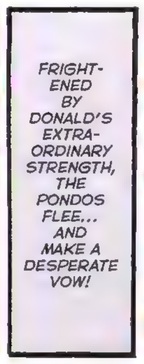

PONDOS! DISINTEGRATE DOT STUPID DUCK!
RUN, SWAB! THEY'LL TEAR YOU TO PIECES!


THAT'S ONE!
GRRAU!

THAT'S TWO!


STEP RIGHT UP, FOLKS... STEP RIGHT UP! WHO'S NEXT?

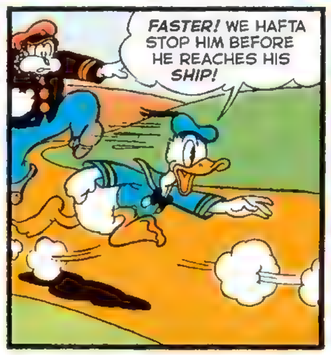

Donald Duck
AND
THE SECRET
OF MARS
by WALT DISNEY


FRIGHTENED BY DONALD'S EXTRAORDINARY STRENGTH, THE PONDOS FLEE... AND MAKE A DESPERATE VOW!

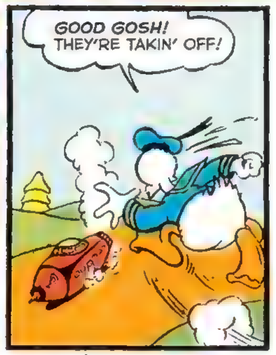
WHAT ISS DOT YOU SAY? YOU'LL NEFFER ATTACK AGAIN?!

DOT MEDDLESOME MALLARD MUST HAFF DISCOVERED THE SECRET OF MARS!

DONALD AND CAPTAIN BLUFF FOLLOW RIGHT ON DR. KRAUS' HEELS!

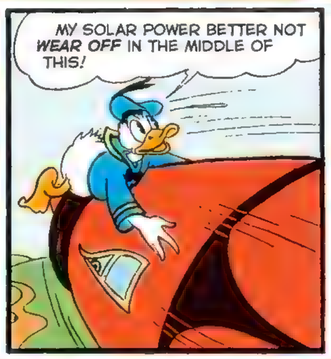

FASTER! WE HAFTA STOP HIM BEFORE HE REACHES HIS SHIP!

I T'INK WE GO HOME NOW!


GOOD GOSH! THEY'RE TAKIN' OFF!

WITH A HEROIC LEAP, DONALD GRASPS THE SPACE-SHIP...

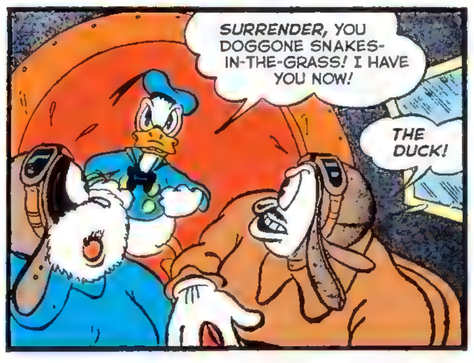
LET GO! YOU'LL BE KILLED!
JUST WATCH ME!

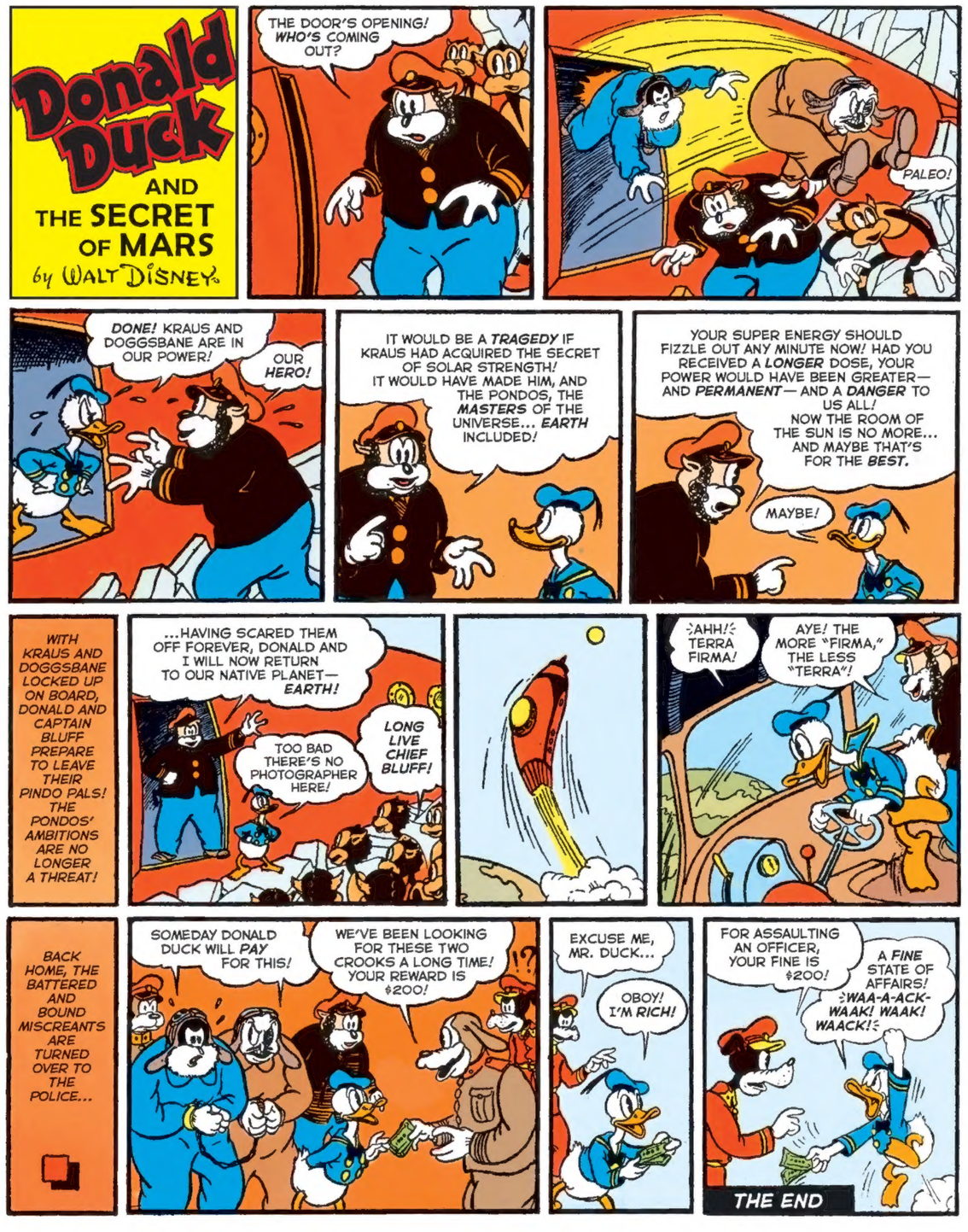

MY SOLAR POWER BETTER NOT WEAR OFF IN THE MIDDLE OF THIS!

THEY HAVEN'T NOTICED ME YET! SWELL! I'LL CATCH 'EM WITH THEIR PANTS DOWN!

SO FAR SO GOOD!

HIGHER, DOGGSBANE! HIGHER!
OH, NO YOU DON'T!


SURRENDER, YOU DOGGONE SNAKES-IN-THE-GRASS! I HAVE YOU NOW!
THE DUCK!

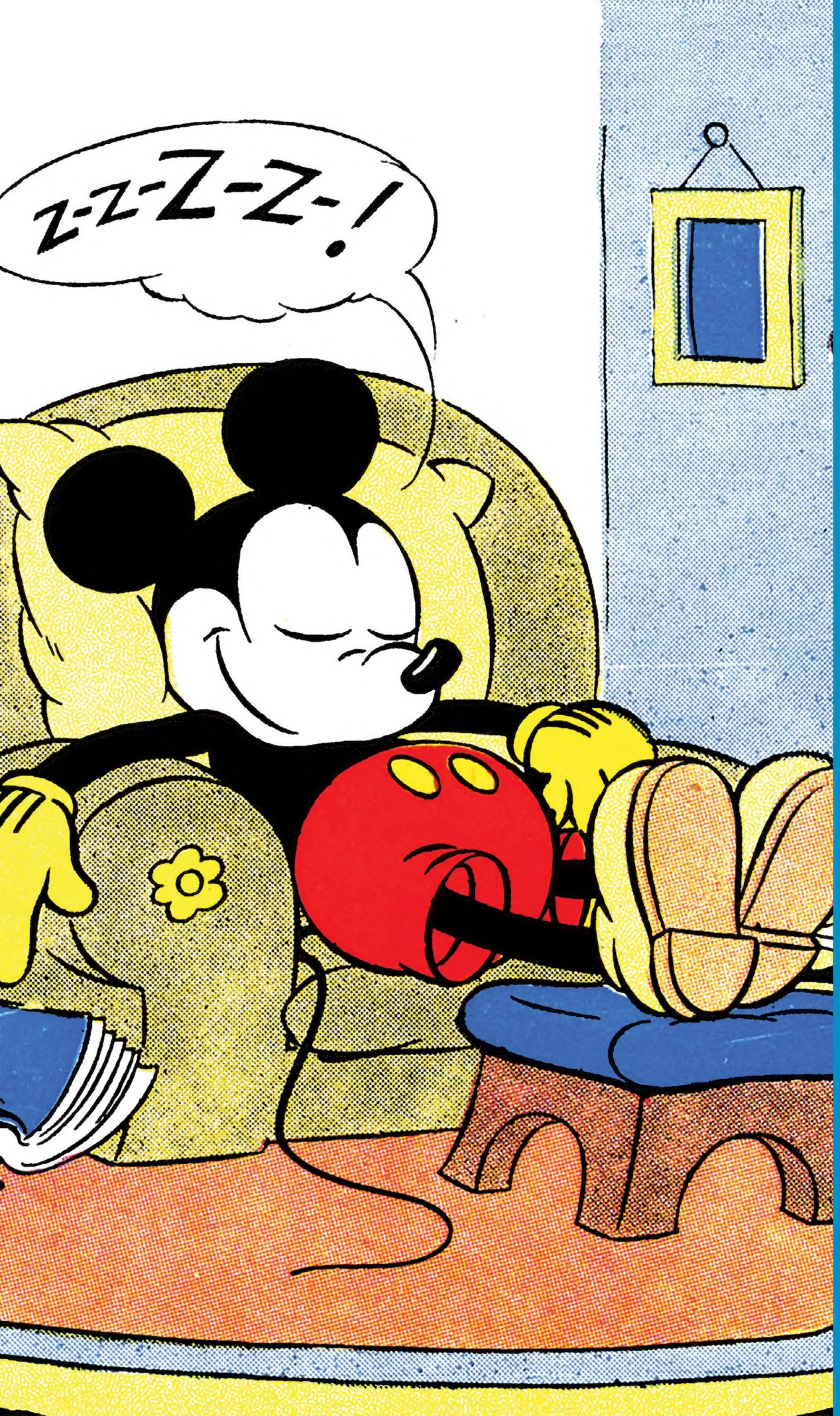


ABOVE: The advertisement topping this page promotes *The Black Corsair* (1898), Emilio Salgari's classic pirate novel, which *Paperino* was adapting to comics as a weekly serial.

"One reason that Donald Duck moved up beyond Mickey [is that] he was not only easier to draw, but much easier to write for [once Mickey became a figurehead]... And I always objected to this myself, because I felt there was nothing Mickey could not have done if they'd been brave enough to free-wheel with him and turn him loose. Because he had all the personality there, and the spontaneity... well, I certainly had that feeling about him when I was working with him."

—Floyd Gottfredson
to Arn Saba, 1979

LEFT: Decades after "The Bat Bandit"'s Don Jollio, Floyd put Mickey and Minnie in these Jollio-like outfits for a friend's birthday card. Watercolor circa 1980; image courtesy The Walt Disney Company.



ABOUT THE EDITORS

DAVID GERSTEIN is an animation and comics researcher, writer, and editor working extensively with the Walt Disney Company and its licensees. Gerstein's published work includes *Mickey and the Gang: Classic Stories in Verse*; *Walt Disney Treasures – Disney Comics: 75 Years of Innovation*; and *The Katzenjammer Kids: 100 Years in Norway*. He has also worked with Disney to preserve the *Mickey Mouse* newspaper strips seen in this volume.

GARY GROTH co-founded Fantagraphics Books and *The Comics Journal* in 1976. And he is still at it.

THOMAS ANDRAE is an internationally recognized authority on social theory and Cultural Studies and an instructor at California State University East Bay. He is co-founder and senior editor of *Discourse: Journal for Theoretical Studies in Media and Culture*. He is the author of *Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity*; *Creators of the Superheroes*; and *TV Nation: Prime Time Television and the Politics of the Sixties* (forthcoming); and co-author of Bob Kane's autobiography, *Batman & Me*; *Siegel and Shuster's Funnyman: The First Jewish Superhero* (with Mel Gordon); and *Walt Kelly: The Life and Art of the Creator of Pogo.* (with Carsten Laqua).

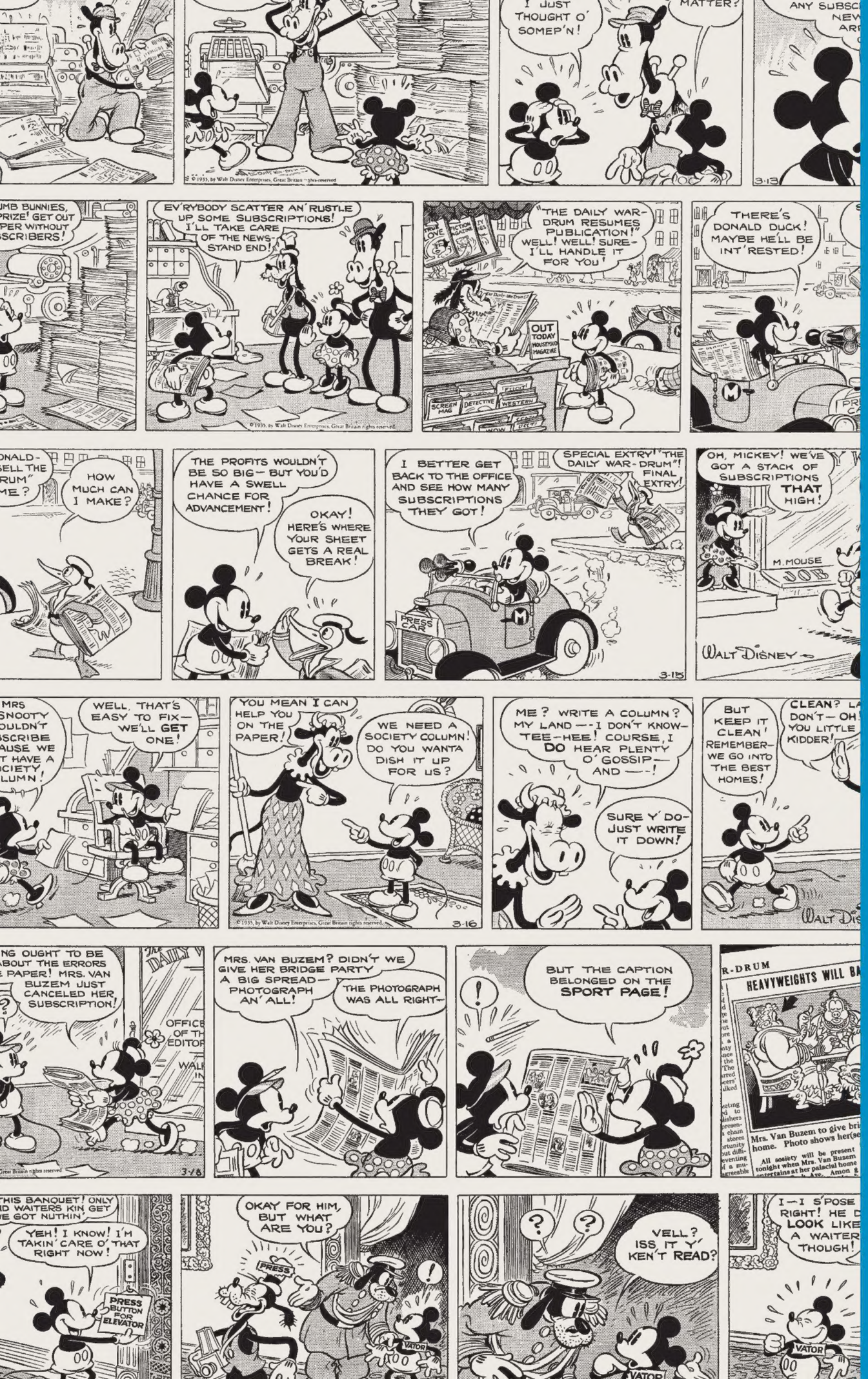
BILL BLACKBEARD was the greatest comic-strip archivist of all time; the newspaper tearsheets he collected for his San Francisco Academy of Comic Art have served as the main source for literally hundreds of comic strip collections. Blackbeard was also a prolific historian, editor, critic, and essayist, contributing to over 200 books on the subject; including co-editing the seminal *Smithsonian Collection of Newspaper Comics* (1977). He died in 2011.

FRANCESCO ("Frank") STAJANO was imprinted on Disney comics in preschool age and never grew out of it: the walls of his house are covered in bookshelves and many of them hold comics. He has often written about Disney comics, particularly with Leonardo Gori. In real life he's an associate professor at the University of Cambridge in England.

LEONARDO GORI is a comics scholar and collector, especially of syndicated newspaper strips of the '30s and Italian Disney authors. He wrote, with Frank Stajano and others, many books on Italian "fumetti" and American comics in Italy. He has also written thrillers, which have been translated into Spanish, Portuguese, and Korean.

ALBERTO BECATTINI was born in Florence, Italy in 1955. He has been a high school teacher of English since 1983. Since 1978, he has written essays for Italian and US publications about comics, specializing in Disney characters and American comics generally, and since 1992 he has been a freelance writer and consultant for The Walt Disney Company Italia.

LEFT: Floyd Gottfredson's Comic Strip Department produced this special illustration for a 1935 King Features Syndicate Christmas card. Pencils attributed to Floyd Gottfredson, inks by Tom Wood; image courtesy Hake's Americana.



"IN THIS YERE COUNTRY THEY HANG YUH FIRST— AN' LISTEN TO YUH AFTERWARD!"

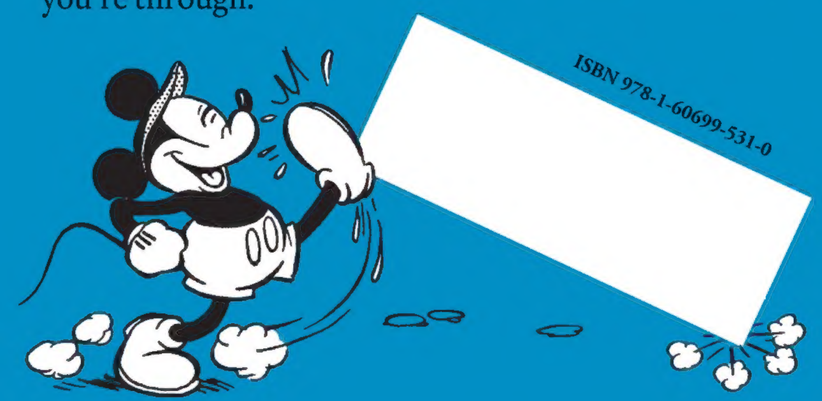
No bad guys can beat the classic comic strip Mickey; no other "modest mouse" has seen more two-fisted action or outrageous comedic thrills! And now our big-eared hero is back with more edge-of-your-seat adventures: traveling from Umbrellastan to Texas—and duking it out with villains like Dr. Vulter, Pegleg Pete, and malicious miser Eli Squinch!

Floyd Gottfredson, artist and co-writer of *Mickey Mouse* from 1930-1975, turned the strip into a 100-proof cocktail of thrills, laughs, warmth, and cynicism. Only a few other "funny animal" creators—including Disney's own Carl Barks (*Uncle Scrooge*)—hit the same stellar height!

In this volume, you'll saddle up for Gottfredson's two most famous Wild West adventures: a dead-shot showdown with the brutal "Bat Bandit," then a "Race for Riches" amid rockslides and rustlers! Back home in Mouseton, the mayhem goes on when Mickey, Donald, and Goofy run a crime-fighting newspaper—and face trouble with mobsters and speeding black sedans!

Lovingly restored from Disney's original proof sheets, "High Noon at Inferno Gulch" also includes more than 50 pages of rootin'-tootin' supplementary features! You'll enjoy impressive Gottfredson paintings; rare behind-the-scenes comic art; and vivid commentary by a pistol-packin' posse of Disney experts.

Mickey Mouse is among the world's most recognizable icons. But do you know the wild, unforgettable personality behind the icon? Start reading... you might be wearing mouse ears before you're through.



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Walt Disney's Mickey Mouse: High Noon at Inferno Gulch contains cartoon violence and historically dated material presented in context.

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